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THE
ORIENTAL COLLECTIONS:

CONSISTING OF
ORIGINAL ESSAYS AND DISSERTATIONS,
TRANSLATIONS,
AND
MISCELLANEOUS PAPERS,

ILLUSTRATING THE
HISTORY AND ANTIQUITIES,

THE
ARTS, SCIENCES, AND LITERATURE,
OF

ASIA.

VOL. III.

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PRINTED FOR J. DEBRET, OPPOSITE BURLINGTON HOUSE,
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HIS EXCELLENCY

THE MARQUIS CORNWALLIS,

THESE ORIENTAL COLLECTIONS

ARE

MOST RESPECTFULLY DEDICATED,

BY

THE EDITOR.

PRINTED FOR MESSRS. CARROLL AND DAVIES, STRAND,

BY JAMES WILKINSON, WINE MERCHANT.

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ORIENTAL COLLECTIONS

FOR
JANUARY, FEBRUARY, AND MARCH,

1799.

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BY ANDREW WILSON, WILD COURT.

THE

ORIENTAL COLLECTIONS

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1799



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ORIENTAL COLLECTIONS.

1799.

*The Oriental Emigration of the Hibernian
Druids proved from their Knowledge in Astro-
nomy, collated with that of the Indians and
Chaldeans—From Fragments of Irish MSS.*

*By Lieutenant-General VALLANCEY, L. L. D.
F. R. S. M. R. I. A. &c.---Continued from
Vol. II. No. IV. p. 347.*

CHAPTER V.

Of Planets and Constellations.

*To do justice to this part of my researches into the Mythology and
Astronomy of the Hibernian Druids, the works of the Learned*

Maurice should be quoted at length, and our Irish fragments collated, as we proceed, to shew the similarity of names, and of ideas, between the Druids and the Brahmins. The system of Pagan religion is the same in all parts of the world; that is, the general principles of Idolatry are the same with all Pagan nations; and this, in my opinion, is the strongest confirmation of the words of the divine and inspired Moses, who informs us, that, at one time after the flood, all mankind were together in one place, of one speech, that is, of one religion; and that all apostatized from the true God, excepting one family: consequently, the general plan of Idolatry was formed before the dispersion. This struck me so forcibly, that I was tempted to explain myself, to the best of my abilities, in the 11th chapter of my *Vindication of the Ancient History of Ireland*, printed in 1786.

Mr. Maurice, with greater abilities, and more extensive reading, confirms my opinion. In the 6th vol. of his *Indian Antiquities*, in his *Dissertations on the Origin of the Druids*, printed in 1796, p. 246, the learned author says, "The sum, therefore, of my remarks
" is, that the great outline of the Brahmin creed of faith, consisting
" of an heterogeneous mixture of the principles of the true and
" false religion, were formed in the school of Chaldea, before they
" left *Shinar*:—that they were divided into many sects, bearing
" the name of Brahma, Veeishnu, Seeva, and Buddha; and that
" Thibet, the highest and most northern region of India, was peo-
" pled with Brahmins, of the sect of the last-mentioned holy person-
" age, who appears from indubitable evidence to be the Mercury of
" the West: that these priests spread themselves through the northern

"regions of Asia, even to Siberia itself, and gradually mingling
 "with the great body of the Celtic tribes, who pursued their
 "journey to the extremity of Europe, finally established the Druid,
 "that is, Brahmin system of superstition in ancient Britain. This,"
 adds the author, "I contend, was the first Oriental colony settled in
 "these islands."

The ancient history of Ireland, the Druidical system of religion,
 to be found in Irish fragments, the names of Budda, Baosena
 (Veeskena), Saobha (Seeva), (the diphthong *ae* sounds in Irish like
ee in English); the names of deities, genii, &c. that occur so fre-
 quently, and that are all to be traced to their Chaldean original, is
 the strongest confirmation of Mr. Maurice's assertion.

It is true, Dionysius gives our Indo Scythæ, or *Aiteac Coti*, or
Aire Coti (ancient shepherds, or chief shepherds), the honour of
 classing and giving names to the constellations, and of being famous
 for *linnen gear*; but from these pages it will appear, the Indo
 Scythæ received all their knowledge in astronomy from the Brah-
 mins and Chaldeans. That they learned the art of weaving linen
 from the Indians, is evident, from the old name in Irish for that
 art, viz. *Indech*, as may be found in Cormac's Glossary of Old
 Words. The art of making butter is also ascribed to the Scy-
 thians;† but when we find that the Chaldean name for butter, *NMT*

* I mean the translation given in my Vindication; not O'Connor's translation of Keating.

† Bechman's History of Inventions.

bema, is the living word for butter in Irish, viz. *béama*, *ceama*, *ima*; we must resign the honor of this word to the Chaldeans.

So, in the word *Obaruin*, an ephemeris, an almanack; a word compounded of *Obar*, a work, a performance, either of mind or body; and *uine*, time; as

Obar-greis, embroidery.

Obar-teach, house-building.

Obar-uchd, a parapet.

Obar-lionan, network.

Obar-gloine, a glass-house, or a glazier.

Ch. עבר-גלינים *obar-glinim*.

Obar-uisge, a water engine.

Obar, or *Abar*, an eloquent speech:

We must still refer to the Chaldean, עבר *obar*, which has the same signification: it literally signifies *transfire*; עברה *abara*, excessus in loquenda.

עבור *intercalatio*. עברונה *oberuna*, supputatio: liber calculationum, embolismorum & omnium, quæ ad dierum, mensium, annorum, noviluniorum rationem—metaphoricè ad ædificium transfertur, veluti Turres, munitiones, alique fortificationes. Buxtorf. From עבר, *facere operari agere*, (ר into ר, as is frequent.)

In Arabic عبر *abar*, transivit; explicuit, denotavit, examinavit, bene supputavit. (Gol.): hence *Al-oberon*, the star Syrius; that is,

the calculator, because the Egyptians calculated by that star, as the Nile began to swell at the rising of that constellation, which they named *Siris*, the Egyptian name of the Nile, according to some authors,

(The meaning of Siris, a David, Part 2, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)

Star, Planet.

Melliach, the earth and its inhabitants; signifying vile, wretched: probably of the same root as the Sanscrit *Mileecha*, an infidel.

Dul, the world, the globe; Ch. דול *doul*, the globe.

Meag, the earth, the world; Ch. מַעַם *mak*.

Domhan, *Dowan*, the world, the earth; from *don*, vile; Ar. دون *doun*, vilis, quod inferius est; *dounia*, mundus, qui viles. (Gol.) Ir. *Eile dombna*, people of this world; Arab. *Eblti dounia* أهل الدنيا

Eatel,* the universe; the sun, moon, stars, earth, &c. Ar. هَيْت *beit*, astronomy, the form of the heavens; *beyat*, the form, figure or aspect of the heavens; an astronomer: hence *Atlas*. *Sphæram ipsam ante multo Atlas*. (Plin.)

Real, a planet, a star, the tremulous light; רַעַל *rabal*, tremere: whence the Spanish *Strella à tremula luce stellarum*. Arab. *Al-real*, stellæ quædam. (Castel. Gol. Gig.)

* Ar. اَتَالَت *atalet*, bona & commodâ mundi. (Gol.)

Realt, the same: hence the **רעלות** *rabalut* of Isaiah, ch. iii, v. 19, *i. e.* the spangled star ornaments of the women.

Real-draoi, an astronomer, *i. e.* wife in the stars: this shews the true meaning of *Draoi*, a Druid. Perf. **درو** *daroo*, Sacerdos, ab Arab. *dara*, scivit. (Hyde.)

Ceacht, a star, from the Chaldee **כור** *coa uri*, aduri: hence the Hebrew **ככב** *cacab*, Stella. Geminata ut frequens est prima syllaba & facile versa V in B: hence the Arabic **كوكب** *kaukeb*, a star, any thing shining like a blaze. Res quævis micans & fere rotunda. (Gol.) Coptice *Ciou*, stella.

*Cata, a star. Irish history says, when the first colonists landed in Ireland, *do cuacdar do coma ceacht*, they sacrificed to the stationary star, that had guided them on their voyage: hence *Cama-cata*, the north pole star; **קום** *kom*, stationary. *Ceata* and *Ceachta* signify a plough; properly *catar*, from **כתר** *catar*, fulcare: hence the poets named the little bear the plough. So another name *Raidb-realt*, that is, the constellation *Amaxis*, from *raidb*, a wain or cart, *rbedæ*, Chald. **רדי** *radi*; but this word also signifies *arator*, *fulcus*; and hence the wain was called the plough. In Sanscrit, *Cetus* is a comet.

Nag, a star; Maiddin nag, the star of the east, Venus. See *Constellations*.

Reann, Rinn, Rinnag, a star, a constellation. In the mythology

of the Brahmins; *Robinni* is the fiderael genius: she was a favourite mistress of *Soma*, the moon: the offspring of their affection was *Buddha*, or *Bood*.—With the Druids, *budd* signified the universe, the sun. See *Sun*. Ch. רן *ran*, to vibrate, the vibratory motion of the heavens. Reannaire, an astronomer. Ar. *raion*, observavit stellas. Ch. רנן *rann*, meditari. *Rannu Shammim*, meditatio cœli.

Rinnag-sheabhas, a falling star. Arab. *shibaba*, سابعات *Sabyhat*, angels, stars, planets.

Rin-reim, a constellation.

Bainsgeal, a star. Ch. לבנה סגל *lebana segal*, consors lunæ. (Schindl.)

Ceann, Cann, a star, constellation, moon. *Cann achra*, EPIPHANY, i. e. the star of the vision,* *Cann achdra*, the same, i. e. the star of the journey; for the wise men saw an angel in a vision, and the glory of the Lord shone round about them. Ar. *kanis*, كانس, a star. See *Moon*. *Cann magb-gambuin*, the constellation of the bear;—the

* Achra, a vision, a sprite. This word explains the Hebrew word אָחֹר *achor*. Exod. xxxiii. 20. God said, thou canst not see my face, for no man shall see me and live; and I will take away my hand, and thou shalt see my *Achor*—translated, *back parts*. Syr. *akara*, a vision. God could not be seen in his essence, but in *visions* and similitudes he might be seen, (Bates at the word.) And so the word is used before, in Exod. xx. 3: Thou shalt have no אַחֲרִים *acharim* other gods before me; that is, no similitudes, visions. The root of the word in Ch. and Syr. אָחֹר *chor*, *videre*, shew, the sense of it to be a vision.

translator of Ossian calls it the head of the bear, not recollecting it was the star in the tail that directed the mariner. See *Art. in Constellations*.

An, Ain, Anuis, a planet. Ch. **AN** *anas*, urfit. Hence the Gr. Anius, *i. e.* Ain-aos, an astrologer, astronomer, &c.

Ainbhigh, Ainwy, the rainy planets, the rainy seasons, rainy weather, (Shaw.) *Anwa*, in Arabic, signifies the mansions of the moon. They observed what change happened in the air, at the rising and setting of the signs through which the moon passes every night, and at length came to ascribe divine power to the signs, saying that the rain was from such and such an *Anwa*, (Sale's Alc. Pr. Disc.) *Anwa*, in Arabic, implies stars; and *Enwaa*, skilled in the science of the stars; and is the proper root of the Druids' *Ainbhigh*.

Sidh (Shee), a star, an attendant angel. *Sidb-bbrog*, a familiar or domestick spirit, supposed to be affected to certain families. None which are not of an ancient, noble stock, are believed to be honoured with this privilege, (O'Brien.)—The Arabs had a genius presiding over each *burgh* or mansion of the moon. Hence the *fidb-bbrog*, *fidb-draoit beacbd*, enchantment with spirits, (Shaw); *fidb-gaoith*, a whirlwind, so called because supposed to be raised by demons, (O'Brien.)

Ban-fidbe, the familiar genius that attends families, and gives notice of the *bann*, or death of a distant relation, (Shaw.)

Ch. שִׁד *sid*, Syr. *shida*, Demon, שִׁדָּה *shada*, to pour forth, to shed. Hence the *Sadim* mentioned as objects of idolatrous worship, Deut. xxxii, 17; Ps. cvi. From the latter passage, it appears they were worshipped by the Canaanites; and from them the valley of the *Siddim*, of which we read Gen. xiv, 3—viii, 4, so early as the time of Abraham, was probably denominated. So it is emphatically observed by the sacred historian, Gen. xiv, that this place, which had been idolatrously dedicated to pretended *genial powers* of nature, was changed into the salt sea. By the *Sbedim*, or *Seddim*, it is highly probable the idolaters meant the great agents of nature, (Parkhurst.) Be that as it may, the vulgar Irish still believe in the *Sidh-bbrog* and *Bann-sidh*.

These went under the general name of *Ain-gean*, or the Genii of the Planets, translated by Shaw the *holy ones*. Chald. גִּנַּי *gunai*, Gr. $\gamma\upsilon\alpha\iota$ *gynæ*, from גִּן *gaon* forma, similitudo, visio.*

Ufus Zafimi Panapolitæ philosophi eorum, quæ ad cultum divinum tradit in 9 libro יְהוֹשֻׁעַ , memorant sacræ scripturæ & Biblia, quod *Gynæ* certum demonum genus, utantur muliebris. Meminit quoque Hermes in Phys. & fere omnis sermo opertus, & occultis primæque ac divinæ scripturæ, quod angeli desideraverint mulieres, & venientes docuerint eas, omnia opera naturæ hinc illud sub ratione sensibilis, i. e. *Siderei & Elementaris*, in quem mundus Archetypus Angelicarum operationum inflexuūque continuatā quādam conce-

* The bodies of the Hindu gods are supposed to be an ethereal substance resembling light. Ganesa may derive his name from this, and *wis*, wisdom.

tanatione influit, (Kircher Œdip. v. 2. 341.)—Ar. *جاني* *jani*, the dive, or wicked angels.

Sanfcrit, *Sedi*, a ftar; Ar. *Saed*, the two beneficent ftars, Jupiter and Venus; Perf. *شيد* *shid*, bright, the fun, fascination. All the ancients fupposed the ftars to be inhabited by beings, who not only guided their motions; but directed their benign or pernicious influences; and, confequently, to thofe prefiding beings they addreffed their adoration. From the Ayeen Akbery, the Hindoo philofophers were deeply affected with this error, (Maurice Antiq. Vol. II. p. 212.) No lefs were our northern Brahmins, the Druids, as we may judge by the following verfes, preferved by Each ui Flinn:

Ro las gach faoth dia Sedaibh

Bras, is baoth, agus bedach—that is,

All trouble and affliction is confumed in the facrifice to the ftarry deities, viz. strife, contention and flander.

Hence, in the Sanfcrit, we find *Seeda*, *Seeva*; and the eight *Siddhyes* were with him, and he fhone radiant in beauty as the ftar of the morning.

Thefe *Geans*, or Genii, were alfo named *Airni*, and fometimes Ar. Ch. *עיר* *bir*, Angelus, vigilare.

Sal, a planet. *Aic-fal*, a guardian angel, from *fal*, a ftar, planet, and *aice*, a family tribe, &c. *Sal* muft have the fame root as *מזל* *mozel*, a planet, which fome lexiconifts derive from *נזל* *nazel*,

fluere; others from *axal*, ambulare. Persis *Nezel*, quasi qui coeli defluxerit, (Alcoran.) *Mazalot* was expressive of some of the celestial gods, according to Parkhurst; and he refers to *חסיל* *cesil*, which signifies crooked, by which word the Druids denoted the crooked serpent. See *Constellations*. In Arabia, *كاهن* *kahis* is an angel, and also a star, the star predominant at the birth of any person; *فاد* *faod*, a fortunate aspect of the stars; *اوج* *awj*, the ascendant star. Germanis non minus quam nobis familia Oxen-tierniana sempiternae memoriae, & venerationi commendata esse debet, quippe quae Procerum Sueciae longe principem & Evangelicam olim religionis tutelare fidus *Axellium* genuit, (Ihre.)

SUN.

Names of the Sun; Physical, Mythological, and Poetical.

Every word signifying heat, or fire, has been applied to the Sun by the Hibernian Druids; and I believe some epithets of this luminary, imported by the first colonists from the East, have erroneously been applied to signify the element of fire, or else the interpretation of the Sanscrit names are false.

1. BUDH, BUTH, BOTH, fire, the sun. *Buide lachd*, the great fire of the Druids, i. e. *לחוט* *lachut*, ardens, in honour of Budh. Budh, Both, i. e. *Teine*, unde dicitur, *infind anamain ceatbar reigh*, (Cormac,) i. e. Budh is fire, whence the name of four kings. We

find no such names in any of the regal calendars of Ireland, and therefore Cormac must refer to the Eastern Buddhas: but we find in ancient Irish history, that they brought over the worship of *Budb dearg*, or King Budh, who was of the family of *Saca-fa*, or bonus *Saca*. In the Hindu Chronology there is a Buddha Muni, who descended in the family of *Sacya*; and one of his tribes was *Arca-bandhu*, or Kinsman of the Sun, (See Earc.) The first *Budha* was the son of *Chandra*, or the moon, whose father was *Atri*, son of Brahma: and his posterity are divided into two great branches, called the Children of the Sun, and Children of the Moon, (As. Ref. V. I.) In this list of children, we find many names of the sun and moon in use with our Druids, but we do not find *Budb* as one. Buddha, Sir William Jones was informed, signified a sage or philosopher. There was a *Buddha*, son of *Jina*, who was to appear at the beginning of the Caliyug, (this is doubtless the *Ionn*, or sun of the Druids), who was considered, by the most orthodox of the Brahmins, as an incarnation of Vishnu, another epithet of the Sun: this corresponds with the Budh of our Druids.

Budh, or Buth, was held in great veneration in this country: he had a temple to his name at *Budda-fan* or *Butafan*, now Butavant, in the County of Cork. 𐤁𐤏 *Put* was the Apollo of the Chaldeans, according to Bochart. *Abbuto*, or Pater *But*, is the Apollo of the Japanese. *Pbutios* was an old Grecian epithet of the Sun and Jupiter, according to Hesychius; by some construed the *author of illumination*, which corresponds with our Irish Buth. "There is a luminary, which rose, like fresh butter, from the ocean of

"milk churned by the gods: the offspring of that luminary was
"Buddha, or the Wise." (Af. Ref. V. 3.)*

2. BAL, BEAL, fire, the sun. *Di-abail*, without fire, (Shaw);
from *di*, want, deficiency. *Scotis Bele est signum igne datum à*
nave, (Ihre.)

Baâl, *Τυρίων ἢ Θεός*. Baal tyriorum erat Deus. Sol, (Hesych.)
See Selden, Salmasius, &c.

Baal idolum & nomen cœli, quem ut Deum Affyrii, Persæ &
Babylonii coluerunt, (Buxt.) מלך בעל Malak Baal, Palmyræ
cultus pro sole, (Bochart.)

Herodian says, "the statue of Baal was a stone in a conical
"form." These statues still exist in Ireland, under the name of
Muidhr (the Mahody of the Gentoos), and *Earb-bal*, or the Lingam
of Belus. Ar. *أرب* *Erb*, membrum genitale. (See a drawing of
one in the Vindication.)

Tine Bheil, da tene soinmeach do gnitis na Draoithe co tinctlaib
moraib foraib, agus do beardis na ceathracha ar teadhmannaiib gac
bliadhna, (Cormac,) *i. e.* Tine Beil, signifies two great fires, made

* Buddha was probably an old philosopher and legislator, highly revered while he
lived, and supposed after his death to preside over the planet Mercury, while his father
(if that be not an astronomical fable) was conceived to be regent of the moon.
(Sir W. Jones, A. R. V. 3.)

with very great illumination by the Druids annually; and they offered their cattle as covenants to Baal.

Many high places bear the name of these fires, as *Baltinglas*, the fire of the illustrious Baal. Ch. בעל טנא גלן.

The month of May was dedicated to this deity, and still bears his name; the Athenians named it *Carnius*. See *Cearo*, *Grian*.

The Druids, or priesthood, were named *Belegeith*, or the flock of Baal. Ch. גית, grex. סרי גית *Mari gith*, domini gregum. Amos i, 1; and hence, probably, מסא גית *masa gith*, shepherds of the tribute, who had laid Egypt under *masa*, or tribute; in Irish *meas*, or *mas*, a tribute.—Agus tarla in sna laohimim, go ndeacha aithne o Sheafar Agustus, an domhan uile do *measar*. And it came to pass, in those days, that there went out a decree from C. Augustus, that all the world should be taxed, (Luke, ch. ii.)

The Chaldeans had their feast of fire. The Indians have one at this day in honour of *Darma*, or *Darmitu*, the *Dairmad* of the Druids. O'Brien says, he was the *Mars*, or God of War, of the Druids, and his altars still exist under the name of *Leaba Diarmad*,* but it is evident *Diarmed* was an epithet of the sun. *Leaba Diarmada* is *Greina*, the להב *lehab*, or flame of *Diarmad* *Grian*, the sun: he is also called *Dearmad ruanach*, (Cormac,) who explains

* See a long story of *Dairmad*, son of *Cear-Bhail*, and *Anhobret*, of *Sanchoniatho*, preserved in Irish fragments. *Vindication*, p. 428.

Ruain by a flame, a blaze, *da beir cuibh combi dearg*, i. e. a blaze of the sacrifice for the king, or *rajab*, unde dicitur, *Diarmad ruanach*. The wife of Darma Rajah was named *Drobede*; the wife of our Diarmad was named *Drag-bandea*, or the Goddess of Fire, and *Aod-bandea*, the Goddess of fire; *ipsa est Vesta*, (Cornac;) See *Aod*, the sun: See the ceremony of walking through the fire, (Maurice's Hind, Vol. I. p. 448, and Sonnerat.)

The Massagetæ (the present Jauts of India) settled in India, after their expulsion from Egypt; they also purified by fire. "From old Grecian authorities," says Sir W. Jones, "we learn that they worshipped the sun;" and a narrative of an embassy from Justin, to the Khakan or Emperor, who then resided in a fine vale, near the source of the Irtysh, mentions the ceremony of purifying the Roman ambassadors, by conducting them between two fires.

The common Irish still salute each other with *Bal dia dbuit*, the god Baal to you; and when they would express a man to be in great straits, they say he is *eidir dba thinne Beil*, between two fires of Baal. Beal was the most general name of the sun with our Druids; he is called *Beal uilcumbach*, Beal the Almighty. *Alcum validum servat*, (Bochart.) מֶלֶךְ אֱלֻקִּים *melec alcum*, Rex invictus, Prov. xxx, 31.

3. ART, fire, the sun, God. Ch. אֱרֵת *arta*, celtus. Suevo Goth. *Art*, ignis, (Ihre.)

Aprapuc eadem quæ Luna & Hecate. See Mios. In the Ossetian language of Caucasus, Art signifies fire, (Pallas.)

The most ancient Irish named themselves Mac Art, Mac Grian, &c. that is, Children of the Sun. **אר אריתא** *Ar-arita* was one of the cabalistical names of God, (Plantavit.)

Art, signifies noble. Herodotus says, the old Persians called themselves *Artæi*, which Bochart translates Magnates, heroes: whence he says Artabazus, Artabani, Artaphernes, and Artaxerxes.

4. ARC, EARC, the heavens, the sun. *Earcra*, an eclipse of the sun. *Earchaine*, astronomers; Ch. **ירחיני** *yarchini*, astronomers, derived by the Heb. Lex. from **ירח** *yarach*, the moon. *Earchaine* was a title of *Buddha*. Ch. **חורק** *bark*, adurere; Arab. **ارك** *erk*, the sun, with the Pagan Arabs, (Richardson); Sanscrit, *Arc*, the sun.

If we do not mistake, **ארקא** *Arka* was a Chaldean name of the sun. It occurs but once in the S. S. Jerem. x, 11. *Dii isti qui* **שמיא וארקא** *Cœlos & terram non fecerunt; pereant מארעא* *de terra & de sub שמיא* *cœlo.* “The gods that have not made “the heavens and the earth, even they shall perish from the earth “and from the heavens.”—Here the translators make the prophet use two different words for the earth in the same sentence, first *Arka*, and then *Areba*, yet the same word for the heavens is repeated.

It is well known the Chaldeans worshipped the sun and the heavens; and it was more natural for the prophet to say, the gods that have not made you objects of worship, the sun and the heavens. The commentators all allow, *versum hunc unicum Chaldæorum idiomate scripsit Jeremias.*

Nimrod built three other cities besides Babel. The first was named *Erak*: A name, says Hyde, which may be traced in that part of Assyria, named by the Arabian writers *Babylonian Erk*, or *Eark*, and was probably dedicated to the *Sun*.

5. Go, Gach follas, indi Gabar, the sun, *i. e.* renovator lucis. Go, all manner of light, whence *Gabar*, the sun, the renewer of light, **גב** **לל**. The Guebres, or Fire-worshippers of the East, probably receive their name from this.

6. IONN, Beal, *i. e.* Deus, (Cormac.) Ionn a name of the God Belus. Ion-dealbha, *i. e.* ainm an, altoire, na nidhal fin—verbi gratia, figura solis, *i. e.* Ion-dealbha, the name of the altar of the idol Ionn, or the figure of the sun, (Cormac); and he adds, “Dealbha na Duile adhartas ann,” they worshipped the figure of their (**לל** dehal, numen, Deus) God therein. Hence Apollo was called *Delius*, because, it was said, he conversed with Abaris in Delos: Hinc Delas insula, quod ibi Deus præsentissimus fingeretur, nempe Apollo. (Bochart.)

Ian, Tuscorum deus omnium primus. Hence Janus was esteemed the same as Apollo, and his statue marked with the number 365, (Macrobius.) Cicero says, his name was written *Eanus*.

Buddha, said he, was the son of Jina. Hence, probably, *Ionndra*, or *Eendra*, the cyclic Ion, or God of the Firmaments of the Brahmins, who is said to have whirled them into motion in the Boar Avatar. See Dra, in Chapt. Cycle.

Quid si & aliud solis nomen *ἡπερίων* oriatur est *עבר* *habar*, trans-
fire, progredi, & ob *ἰών* quod idem sonat. II. I. 23. (Thom.)

7. SATHARN, the sun. Di Satharn, Sunday. Apud Assyrios, *i. e.*
Tyrios, Bel dicitur quadam sacrorum ratione et *Saturnus* et *Sol*,
(Bochart from Servius.) *Φοινίκες καὶ Σύροι τον Κρονον Ηλ και Βηλ, και*
Βολάθην ἐπωνομάζουσιν. The Phœnicians and Syrians named Saturn,
El and Bel, and Bolathen. (Photius.) Quam Belus primus rex
Assyriorum; quas constat Saturnum; quem et solem dicitur. Apud
Assyrios Bel dicitur quadam sacrorum ratione et Saturnus & Sol,
(S. Hieron.) *Bel* Chaldæorum *Saturnus*, (Agius de lingua Punica.)
Il y a déjà long temps que l'on pretend que Moloch & Saturn,
n'étoient qu'une même divinité. Saturn étoit le dieu du temps, ou
le temps personifié. Moloch and Saturn ont donc été aussi des em-
blemes cycliques. (Boulanger Ant. Devoil, Vol. II.)

Moloch idem quod Saturnus (Kircher), sed Moloc, Mars, Dict.
Copto five Ægyptio ex Arab. in Latinum a me translato. (*Idem.*)

Aoithes, a child of the sun, a fire sacred to the sun. Mile gan
gaoi d'aoithes an erlamh, *i. e.* in truth a thousand fires to the noble
genii, *i. e.* er. *עיר* *bir*, angelus. Erlamh, says Shaw, signifies a
faint, *لم* *lam*, dignus fuit Evangelis; *اتش* *atish*, fire. O sacred
Atish! spread thy tyrant's fall, (Rostam Beg.) Sanscrit, *Arutayush*,
Child of the Sun and Atithi.

8. MOLOCH, MOLC, fire, the sun. Phen, Tauroch, Moloch, all
names of the sun, (Cormac.) Bel et Moloch sunt Saturnus five Sol,

proinde Nabo et Chiun vel Cion, Cean, Cevan, Lund. (Vossius: See Moon.) This was the מלך *molek* of the Ammonites. The Assyrians call the light, who was their Aleim, Moloch, says Hutchin-son. All the lexiconists derive the name from מלך to reign, to be a king, as they do Baal, from מלך dominus.

The Druids distinguish between *Mulc*, a king, and *Molc*, fire, the sun. The herb *uarach mollach*, (Lat. *succisa*), in English, *the Devil's bit*, was sacred to the sun. The mountains so named, in the county of Tipperary, produced this herb.

Pan, lingua Ægypt. est Osiris. (Diod. Sic.) *Phan*, or *Phaneus*, was one of the names of Apollo, (Macrob.) *Phaneus*, Deus Sol, (Alex ab Alex.) An inscription has been dug up in France, wherein he is named *Peninus*. Lucius Lucilius Deo Penino O. M. (Dict. des Cultes.) Ch. מנן *phanis*, פנ, *lampas*. In one fragment, I find *Troch-ain*, the Children of the Sun, viz. Fen, Taulach, Moloch, Bealin. In the mythological ages of the Hindus, under the Children of the Sun, we find *Bhanu*, sun; *Sum*, *Balin*, *Talaca*, *Crishna*, *Arun*, names common to Druids. Hence *Trophonius*, the son of Apollo, (Paus); *Peninus*, the Phœnician name of the sun, (Passenu.) The Sanscrit *Vabni*, fire, is probably the root of *Fen*, or the Phœnician מנן *pben*, a cycle.

From this word the Druids made up their *Phenicthe*, or Phœnix, as described in Art. *Cycles*. Phœnix Ægyptiis astrologiæ symbolum, was clear to Bochart. The old Arabs named it قوس *Kaukas*, after the inventors of the name of this cycle, which they

certainly borrowed of the Indians or Chaldeans. Bochart acknowledged that their language was half Chaldean. Terra (Magog erit Scythiæ pars circa Caucasum, quam Colchi & Armeni, quorum dialectus erat Semi-Chaldæ. We have shewn the great similarity between the ancient history of the Armenians, and of the old Irish, in the Vindication.

9. Bocht, fire, the sun. Hence so many places named *Ballybocht* in Ireland. بعلبك *Baalbek*, Heliopolis, Urbs Syriæ, (Gol.)

10. CROM, CRUAITH, the sun. Cruaith, *i. e.* Art, Deus, (Cormac.) Ægyptiis, χρωμ *Chrom*, ignis, (Passer.)

11. TI, TITIN, TEITHAN, TIOTAN, TETHIN. Quæra, if the name of the people called *Titans* may have any connection or affinity with this word? (O'Brien.) They certainly had; for the *Titans* were the sons of Terra and Cælum, the chief of whom was *Titanus*, Saturn's eldest brother, who made war against Jupiter. See *Satharn*, The Chaldee טין *tin*, intense heat, red-hot, is the root, a word, we learn from Dav. de Pomis, was applied to the sun*.

הלוייה טון *Eloi-ton*, Sol. Pers. تاو *tau*, splendor, heat. *Ti* is from the Egyptian φ† *ph-ta*. Deus deorum, Serapis. Solem appellare Θεόν simpliciter, ac nullo adjuncto passim Julianus amat, orationem præsertim ea, quam de illius laude scripsit. Ita & Josephus, nam dei nomine plerique *Solem* intelligunt ut & Scaliger & Drusius, (D. Petavii Misc. Exercit.)

* Sanscrit, Atir'hi, a Child of the Sun.

seu. te roseum Titana vocari
 (Gentis Achamenie ritus, seu præstat Osirim
 Frugiferum, seu Persæ sub rupibus antri
 Indignata sequi torquentem cornua Mythram. (Stat. in Theb.)

Tithean is the Belus of the Armenians; i. e. Titanus. (Moses Choren.)

12. GRIAN, the sun, the *An*, or planet of heat and fire, viz. *gri*, from the Ch. גרר *garr*, adurere. חרון *Cbrun*, the solar fire, is not unlike *Grian* in sound. Gebelin will have this word to be compounded of *Ge*, heat, and *Rinn*, a planet. Be that as it may, it was Latinised into *Grynæus*, *Grannus*, *Caranus*, *Garanus*. Ut vero *Belus*, & solis & regis, ita *Caranus* vel *Garanus*, quoque utriusque fuerit nomen, (Vossius.) Ch. קרנתא *karanta*, the meridional sun, from קרן *karan*, radiare, splendere; whence *Carneus Apollo*, and the *Carnea*, feasts of Apollo at Sparta, and the Druidical *Carnach*, a priest of the Sun, are derivations from the Chaldee. *Carnius*, Mensis Maius apud Athen: (Ainsworth) as the Irish named the same month from *Belus*. *Grian*, in the genitive *Greine*, is the vulgar name of the sun at this day.

Fingal's standard was named *Deil-Greine*, the דהל *debel*, idola, figura, of the sun. It is sometimes more properly written *Deighil-Greine*, from דגל *dagal*, to set up a standard or ensign.

Ogma Grianan, Apollo. Ogma nomen proprium viri quod

scientiam & fortem significat. Ogma Grianan, *i. e.* Ogmius lucidus vel solarius, & hinc Hercules Ogmius inter Gallos, (Cormac.)

Our Druids, in imitation of their Oriental masters, the Brahmins, had their *Beag-carna*, or harlots of the altar. Ar. *بغی beghe*, a harlot.—And thou, Asia, that art partaker of the hope of Babylon, thou hast made thyself like unto her, and hast decked thy daughters in whoredom. II, Exod. xi, 47.

Gadh-Grian, the solar light, a ray or beam of the sun. *גד gad*, a name by which some of the heathens called their idol, the material light. (Parkhurst, Hutch.)

Fan-Grian, the setting sun. Ch. *פניא phania*, vespéra.

13. GRIOTH, the sun; Griothan, the same. Arab. *غورت ghourut*, the meridional heat of the sun. *Grioth*, in Irish, signifies scorched, burnt; this, I presume, was the *Agrot* of the Phœnicians: meminit Philo apud Eusebium, fani portatalis magni Phœnicum Dei quem *Agroten* vocabant.

14. GRIS, the solar heat. Sanscrit, *Greeshma*, the hot season of the year.

15. SOIRE agus Griothan, *i. e.* Beal, (Vet. Gloss.) that is, *Soire*, *Griothan*, and *Beal*, are synonymous names of the sun, from *צהר fabar*, to shine, splendor; whence *צהרים fabarim*, meridian light: hence, probably, *O Siris*, *i. e.* filius Solis. Arab. *شرق*

shurik, the sun; our Druids derive their *Sorafter*, or *Soireafter*, from this word. Σείριος, Syrius, Canicula. Sol. Sydus micantissimum may be derived from hence, and not from the name of the Nile. Pers. *Sure*, the sun; Egypt. *Surius*; Malabar, *Soor-eyan*.

Surya, the God of Light of the Brahmins, or the orb of the sun personified. He has a multitude of names, and among them twelve epithets or titles which denote his distinct powers in each of the twelve months, (Maurice.) Persæ Σὺρῃ *Sure*, Deum vocant, (Lil. Gyr.) *Surion* was a name of Osiris, (Bryant.) *Srol*, i. e. *Soire-al*, Sol apud Scotos. *Diu Srol*, dies Solis, (Cormac.)

16. ΑΟΒΗ, the fire of the sun. *Aobheal*, a spark of fire; *diabbail*, without fire, hid from the rays of the sun. אֵפֶחַ *apb*, the fire at the orb of the sun; so used by Job, xxxvii, 1. אֵפֶחַ *apba*, urere. Ch. *Eblis*, the Devil of the Mussulmen. Huffain Vaez, in his Comment on the Koran, tells us, "that all the angels
" having received an express command to prostrate themselves be-
" fore Adam, they all did except *Eblis*, who gave for reason, that
" he was formed of the element of *fire*, and it was beneath him to
" submit to a creature formed out of dust."

17. MANN, MEN, i. e. Belus, (Cormac.) Dia Main, i. e. Dia Nimh, the God of Heaven, (Cormac.)

Mana, nomen Dei Persarum, (Hyde.) *Maana* Deus apud Syrias, (Bayer Hist. Ofr.) אֵמֶן *aman*, Sol. Chald. & Phœn. (Bochart.) The sun-born *Menu* of the Brahmins. *Mandbatri*,

the sun: (Children of the Sun, second age) in the Brahmin mythology.

מני *Meni*, an attribute under which the idolatrous Jews worshipped the material heavens. It is a very expressive and ancient attribute, says Parkhurst, and was most probably an Egyptian one. Festus informs us, that the Salentines (a people of Italy) threw a horse alive into the fire in honour of Jupiter. *Men-zan*, i. e. *Meni*. The inhabitants of Emissa in Syria, and of Edeffa, made *Moni-mus* one of the sun's assessors, (Vossius de Orig. & Prog. Idol.)

Ar. **مانا** *mana*, God. **המן** i. e. Sol, (Bochart.) This word naturally leads me to the Sanscrit *Menu*. Menu, son of Brahma, was the Adima or first-created mortal, and consequently our Adam, (Sir W. Jones.) So the Irish *Mionn*, explained by *Tus*, origin, nature; Ar. **توس** *tus*, whence the Irish *Taoise*, a chief, and the *Taysu Lama* of Tibet; Ch. **מני** *meni*, præfectus; Ch. **תוש** *tus*, origo; Ir. *Menn*, follus, first-born; Perf. **مبين** *mibin*, first-born.

Menu is supposed to be Noah by Sir William Jones. A fragment of our Irish Druids confirms this opinion; and is a convincing proof of their knowledge of the deluge.—

Coicne gear gonas daoine ni frithit Maine mara.

Marceac troicht roi reana, at chi Mena mie snamha—

i. e. “When all mankind was cut off, Mena of the sea remained unhurt. Woeful was the day, the waters poured forth, but Mena saw his children float.” He is emphatically named *Man nan Ain*,

or man of the waters ; *מַיַּין* *ain*, aquas effundens. See the Manx poem in praise of this deity, *Vindication*, p. 349. He is called also Son of the Sea : and it is said the Isle of Man was named from this deity.

Post mortuos semideos, primus regnavit Mines, (Africanus ex Manethone.)

Curbe Buddistarum aut Tibetanorum, est Corbicius, nomen Manes. Eo tribuitur primo humani generis gubernatori Regi, Principi. Regi honoris decorum splendidam, ac venerandam significat, (Geor. Tibet.) This is the *Bud craob dearg* of Irish history, (See *Vindication*.)

Arrarat is called, by Jeremiah, *Arrarat Minni* ; by Amos, *Har-munab* ; and by the Chaldee paraphrast, *Ar Mini*, or the mountain of *Mini*, i. e. Noah. *Mani*, vel *Manes*, est & talis equidem qualis est *Wistnow* apud Indos, (Alph. Tibet.)

Many of the Irish mountains retain the name of *Man*, or the Sun. On the summit of *Sliabh na Man*, or the *שֶׁלֶבַב* *selabab*, fire, flame; blaze of Man, is a grand Druidical altar, once dedicated to the Sun. Hence *Sleibh* is a general name for high grounds or mountains in Ireland, scarcely one without an altar.

18. AOD, ADH, ADHNA, ADHAR, EADUR, are all poetical names of the sun. *Aod* was also the Goddess of Fire. *Aodh bandea teine*, ipsa est *Vesta*, (Cormac.) *Aodh*, the Goddess of Fire, *Vesta*.

Bin Eadar, the hill of Howth, at the mouth of Dublin harbour, where are remains of an altar to the Sun. Carn-aod; an altar to the Sun, the Karned of the British Druids, not from Kerren Nedh, a caped heap, as Rowland would have it: *Adb* signifies fire, sometimes written *Agh*; as *Adhnam*, to kindle or make a fire; *Adb-laca*, to bury, to burn the dead; *Aoide*, *Aide*, attraction, *Aide-greine*, the attraction of the Sun, vapour; Ch. אֵיד *aid*, vapor, torris. The Druids, like the Brahmins, made vapour a fifth element, which they represented by a square figure, suspended between the other four, as before described. *Aditya*, or the *Attractor*, is one of the Sanscrit names of the Sun; and in that language *Aghni* signifies fire; *Aghni-asra*, the fiery shafts of their Jupiter.

Ader qui et *Adfer* quæ voces ignem significant cultum a veteribus Perifis, vel angelum qui ignibus præest. (Reland, Vet. Ling. Perf.)

אֲדָר מֶלֶךְ *adarmelec*, the solar fire, was worshipped under this name by the Sepharvites, II. Kings, xvii, 31. It was also the name of one of Senacherib's sons. It is generally derived from אֲדָר *adar*, honoratus, glorificatus, rotundum, quasi in se reflexum & radiens: but Reland very properly explains *Adra-melech* by ignis dominus. Sanscrit, *Agni-verna*, *Agni-mitra*, Children of the Sun.

Yadu, in the Brahmin mythology, was the father of *Crishna*, (Af. Ref. Vol. III.) Our *Aod* is probably this *Yadu*; as our *Saman*, or *Pluto*, is the Sanscrit *Yamanu*.

19. CRIS, CRISEAN, CRIOSNA, CRISNA-AIN, the Sun. The

Brahmins derive their Creeshna, the Sun, from a word implying black. *Ciar*, in Irish, signifies black; and *Cris*, or *Gris*, black-burnt cinders. Without doubt the Ch. כֶּרֶשׁ *ceres*, and the Heb. חֶרֶס *cheres*, Sol, are of the same root; and probably all from the Syriac *Kris*, ardere. Ch. חָרָה *chara*, ardere; whence Bochart derives קִיר חֶרֶס *kir-cheres*, murus solis, Pœnis, in Irish *Kabir-crios*; whence adds Bochart, Cores, כּוֹרֶשׁ vel Cyrus, pro sole.

Nion Crios, Children of the Sun. See *Dagbdae*.

20. DAGHDAE, the Sun, Apollo of the Hibernian Druids. *Dagh* and *dae* or *dba*, both words signify fire, according to Costard. דָּבָק *dabak*, plerumque de flammis & ignibus.* *Nion Crios*, i. e. *Iochd Dagbdae*, the Children of Crios, i. e. the family (חֵם *ichus*, familia, profapia) of *Daghdae* are many in Irish mythology.† One of his daughters was *Be-rightit*; another, *Be-leighas*; a third, *Ceacht*, or *Dian Ceacht*. *Be-rightit* was the Goddess of Eloquence, of Rhetoric, &c. *Rikot*, vel *Rakot*, Hermes Egyptius, (Kircher,) the *Airmeas* of the Druids, signifying art, science.‡ *Be leigh-asā*, Goddess of the Art of Healing, i. e. Physicians. לִקְחָ אֶסֶר, the art of healing by herbs: whence the *Afar-lagachd* of the Druids, before described.§

* *Dagdba*, in Sanscrit, signifies burnt.

† *Crios* and *Dagbdae* are both names of the Sun.

‡ *Eidairmeas*, the art of invention, (Shaw.) *Airmeas*, rei cujus que principium, i. e. Hermes, (Cormac.) إِيجَاد *ijad*, invention.

§ *Αργύριος ὁ Κερκὴς ὡς το φαινηται*. Hesych. See *Sathairn*, the Sun, “falluntur Hebraei qui a

Dian Ceacht, Goddess of Wisdom; **חכמת** Sapiaientia, scientia, the **ד** rejected. She is named *Dian Cumaeta* in some manuscripts, which plainly shews the derivation, the **נ** rejected.* The daughter of Ceacht was *Etan*, bande *Cearde Etan*, Goddess of Arts and Manufactures. Of the *Goba*, or muses, the *Gopa* of the Brahmins. Of the *Fath agus Aoiris*, of poetry, **פיוט** *phiuth*, carmen. Ar. *Aruz*, poetry. *Di an Sruth*, or *Sru*, the Goddess of Learning, of the **שרירות** *serirout*, the observers of the heavens, and the *Sri* of the Brahmins. She is said to be *Trom-dea*, a lady goddess; Perf. **تيرم** *tirim*, a great lady, a goddess. She was *Bandea Eolacht*, **علاقة** *alaket*, affectus studium animi pec. Artis.

Bandea Cliar, of tribes and societies; **קולר** *kolar*, societas, cœtus; —of *Ceoil*, musick; **חליל קליה** soft musick. Of *Eig* and *Eag-naifi*, of wisdom and philosophy; **הנה** *aga*, meditatio. *Eo-gnaifi*, the bonus *Gonefa* of the Brahmins: hence, in the Brehon Laws, *El-gainifi*, laudatur *Gonefa*; of *Sartona*, of professors of musick. Phœnicum lingua. **שיר** *Sir*, est cantio, (Bochart), inde factum Sirenum nomen. **שיר-תנא** *Seir-tana*, cantium doctor.

Dian-Cucht, Goddess of the Shuttle. : **כוכיתא** *cucita*, tela, a web. The most ancient Irish name for weaving is *Indech*, i. e., the Indian Art.

piscibus dictum volunt; itaque nomen a forma non habuit, sed ab inventione frugum, (Bochart.) *Ceacht*, in Irish, signifies a plough, art, science, &c.

* Parkhurst thinks **חכם** is derived from **חך** *chac*, the palate; Thomassin, from produces; **חכך** *chacouc*, in the Chaldee, pruritus; whence he says *caquet*, quasi pruritus loquendi.

Cumbaed na Filiacbd, protectress of poets, and ministers of the temple; **فيلك** *filak*, poetry; *miflak*, mirificus poeta; **פלה** *pbileb*, Phœn. a minister of the temple.*

Cumbaed na Aofdana, no *Aircetal*, protectress of soothsayers and prophets; **אסף** *osf*, Magus, Astrologus. Apud Persas Magos vocari *Ossanes* Magi Astrologi, (Suidas.)

Etan was therefore the *Hetan* of the Phœnicians, Punico-Maltese *betan* scientia (Agius), and the *Αθην*, or Minerva of the Greeks. And Solomon's wisdom excelled the wisdom of Egypt, for he was wiser even than *Ethan* the Ezrahite, (I. Kings, iv, 30); from the Ch. **תנא** *tana*, docere, discere, legere,

Ruad-ro feasa, nomen don *Dagbdae*. (Cormac.) **רדי פש** *radiphas*, learned in all sciences; or from **רדה** *reda*, dominari, which is the true signification of *Ruad* in Irish; whence *Nimb-ruad*, the ruler of the heavens, and perhaps *Nimrod*. *Dagbdae*, they say, was introduced by the Chaldean colony, or *Tuatha Dedan*: he was in great esteem, as we may judge from Irish history. *Ainneoin gnathac in Dagbdae dogreis*, "Let the altar for ever blaze to Dagbdae," was the motto at the great sacrificing place at *Teambar*, (See Vindication, p. 502.) His brother's name was *Ogmios*, who, with *Dagbdae*, they say, taught the Indo Scythæ, or ancient Irish, the use of letters, particularly the Ogham alphabet. (See Grian.)

* The *Fil* was of the Druidical order. See Vindication.

This is undoubtedly the *Daghda-rath*, or Daghdha of the burnt chariot, otherwise named *Rudra*, of the Brahmins, (See *Bhagvat Geeta*, by Wilkins.)

In this family we are to place *Arun*—Agus as geinither Aruthne riason n'Greine isin maddain. “And he begat Arune, the fore-runner of Grian (the sun) in the East, or in the morning, (Cormac.) Could Arun dispel the shades of night, if the deity, with a thousand beams, had not placed him before the car of day?” (Sacontala.) *Aruthne*, i. e. Trog-ain, (Cormac), i. e. Arune, no, *Or-maiddin*, no, *Oigb-maiddin*. Arune, the תרונ *trog*, citreum, citrinum colorem efficere—the citron-coloured Arune, the Aurora—very poetically named citron-coloured Aurantium: The Jews held this tree in great veneration. Videns תרונ *trog*, in somno, honoratus ipse est coram Domino Deo suo, sicut dicitur; fructum עץ הדר of the most glorious tree, (Berach. f. 57,) i. e. the tree of Paradise.

Arune is also *Or-maiddin*, the golden coloured mom, the *Oig-maiddin*, the youth of the East.

Garmana mna Dagbdae, the wives of Daghdæ, were serpents, viz. Preg, Meang, Meabhail, and Feagor. Ch. ערמונא *gbarmona*, Basiliscus, (Bochart.)

From these issued the *Giola-bheist* or *Naiads*. גלח ברשת *gulla-bost*, Ch. fontana numina Naides, (Leigh.) And to his family, I think, I should add the Sea Serpents, or Sea Nymphs, the *Murghucan*. Ch. עבן *ghacan*, serpens.

In Scythia, says Sir William Jones, we meet with no traces of Indian rites and superstition, or of that poetical mythology with which the Sanscrit poems are decorated, (Disc. Vol. II. Af. Ref.)

Here is a mixture of Indian and Chaldean mythology.—On communication of these names of our Druidical mythology, Sir. W. Jones encouraged my pursuit, and was convinced, as I am, that the first Eastern Colonists that settled in Ireland, were the Indo Scythæ, whom Berosus says settled on the Indus and Ganges, in the fortieth year of Belus, the Nimrod of the Scriptures, and the *Titanus* of the Armenians, &c. It can be only of these Scythians that Antiphanes speaks, *Ἐσπερὶ δὲρ νῦν ἐς Ἑκὼτας σφοδρὰ, ἰ. ε.* All this Scythian family were renowned for wisdom. Of these southern Scythians, Dionysius also gives a very particular account of their knowledge in astronomy, of their merchandize, and extensive voyages, calling them by the same name the ancient Irish gave themselves, *viz.* Aiteac Coti, and Ara Coti; that is, Ancient Shepherds, and Chiefs of Sheep, or noble Shepherds.

[To be continued.]

*Description of the Garden of Irim—Translated
from the Tohfet al Mujalis تحفة المجالس by Jo-
NATHAN SCOTT, Esq.*

(As the Garden of Irim is frequently alluded to by the Asiatick Poets, the following extract from a curious Persian manuscript may prove acceptable to Orientalists; and the translation will recommend itself to the student as a specimen of Persian prose, as literally rendered into English as the idioms of the two languages would permit.)

آورده اند که چون شداد که
پادشاه یمن بود اوصاف بهشت
شنید گفت مرا به بهشت
احتیاج نیست من خود بهشتی
سازم که کسی مثل آن ندیده
باشد پس عمال خود را فرمود
که مکانی قابل بنا جنیتی
پیدا کنند ایشان بتفحص هر
سواشتافتند تا مکانی خوشهوا

THEY have related, that when Shuddaud, who was Sovereign of Yemen, heard the description of Paradise, he said, "To me for Paradise there is no necessity; I, myself, will make a Paradise of which any man the like cannot have beheld." Then he commanded his officers that they should explore a spot for forming a garden. They in search to every quarter hastened, until a spot of pleasant air, and elevated

و مرتفع در حوالی شام یافتند
 پس صد امیر را از ندیان خود
 معین فرمود که استادان و
 هنروران از هر دیار و کشور
 آورند و ملوک هند و روم
 و شهریاران هرموز و غیره را
 فرمان داد که زر و سیم و
 در و کوهر آنچه در دیار ایشان
 یافته میشد ارسال کردند
 نگاه شروع در بنا کردن خشتی
 از زر سرخ و خشتی از سیم
 سفید بکار گذاشتند و در
 فرجهای و مقصلهای انهای
 در و کوهر نصب نمودند
 گویند هر روز چهل قطار شتر
 پر بار زر و سیم و در و کوهر
 صرف میشد برای بستانی
 طرح کردند مشتمل بر هزار
 گوشک و دیوار و سقف همه
 از خشت زرین و سیمین و بر
 دور آن دو هزار غرفه و هزار
 رواق و ایوان بود و تمام

in the borders of Syria they
 found. Then an hundred chiefs
 of his courtiers he appointed,
 that they might bring masters
 and skilful persons from every
 country and kingdom. Also the
 monarchs of Hind and Greece,
 and the sovereigns of Ormuz, &c.
 he commanded, that of gold and
 silver, and pearls, and precious
 stones, whatever in their coun-
 tries was found, they should send.
 At length he began on the struc-
 ture. A brick of red gold, and a
 brick of white silver, they layed
 alternately, and in the joinings
 and divisions of them fixed pearls
 and precious stones. They say,
 daily, forty kittar of camels, fully
 laden with gold, and silver, and
 pearls, and precious stones, were
 made use of.

They erected a country palace,
 containing a thousand courts, and
 the walls and roofs all of gold and
 silver bricks, and round them two
 thousand rooms and one thousand

دیدار بدرو لعل و فیروزه و
 زبرجد و غیره جواهر مرصع
 کردند و پیش هر یکی از
 غرفهای درختان طلا و نقره
 افراخته برکهای آن از زبرجد
 ساختند و بجای بارخوشهای
 مروارید اویخته و بر زمین
 مثل ریک مشک و عنبر و
 زعفران ریخته ما بین دو
 درخت سبزه و زرین درخت
 میوه کاشته بودند که آن از
 برای تفرج کردن و این از
 جهت خوردن القصه بعد
 پانصد سال باتمام رسید آنرا
 کلستان ارم نام کردند و شداد
 کفر نهاد را از انجام آن اغلام
 نبودند شداد با عظمت و
 شوکت تمام از دارالبلک خود
 با خیل و حشم بشوق لقان
 نهضت نمود چون متصل
 آن رسید دویست هزار غلام
 امراد را که از دمشق با خود
 برده بود چهار فرقه ساخت و
 در چهار میدان که در خارج

vestibules were. Also all the walls
 they set with pearls, rubies, eme-
 ralds, amethysts, and other gems.
 Before each room, having set up
 trees of gold and silver, they made
 the leaves of amethysts. In the
 place of fruit, clusters of pearls
 having hung; and on the ground,
 like sand, musk, amber, and sa-
 fron having strewed; between
 two trees of silver and gold they
 planted a fruit tree, that to amuse,
 and this to be eaten. In short,
 after five hundred years, it arrived
 at its completion. This they styled
 the rose-garden of Irim, and in-
 formed the infidel-minded Shud-
 daud of its completion. Shud-
 daud, in the utmost pomp and
 splendour, with his attendants
 and forces, marched from his ca-
 pital, with desire to view it.
 When he arrived near it, he de-
 tached two hundred thousand
 youthful slaves, whom he had
 brought with him from Damas-
 cus, in four divisions, and sta-
 tioned them on four spaces, which

they had prepared without the garden.
 باغ مهیا نبوده بودند متیعی
 کرده خود با خواص سوار

متوجه گلستان کردید چون
 اسب را خواست که جولان
 دهد شخصی بانگی عظیم
 برزد چنانچه شداد به خود
 لرزد چون نظر کرد دید
 شخصیرا در کمال بهت و
 صلابت و گفت تو کیستی
 گفت مالک الهوت ام و آمده ام
 که جان پلید ترا قبض کنم
 شداد گفت چندان مهلت ده
 که به بهشت درایم مالک
 الهوت گفت فرمان نیست
 شداد از ترس او خواست که
 از اسب فرود آید یکپای در
 رکاب دیگر را میخواست که بر
 زمین نهد که قابض ارواح
 جان ناپاک آن شقیق اقبض
 نبود و بر زمین مرده افتاد و
 صاعقه پیدا شد که غلامانرا

He, himself, with his courtiers, mounted, proceeded towards the garden. As he was intending to gallop his horse, some one uttered a great cry, so that Shuddaud trembled within himself. When he looked up, he beheld a person of great fierceness and majestic figure, and said, "Who art thou?" "I am," answered he, "the angel of death, and am come that I may seize thy impure soul." Shuddaud exclaimed, "So much leisure give me, that I may enter my Paradise." The angel of death replied, "It is not my order." Shuddaud, from fear of him, endeavoured that he might descend from his horse. One foot in the stirrup, the other he attempted, that he might place on the ground; when the seizer of souls took away the unclean spirit of that guilty wretch, and he fell dead on the earth. Light-

با آنچه در میدان بود سوخته
 خاک برابر گرد و آن گلستان
 از نظر مردم غایب شد

things came forth, which hay-
 ing burnt the flaves, with what-
 ever was upon the plain, reduced
 them to dust, and that rose-gar-
 den became hidden from the sight
 of man.

Sanscrit Roll.

FROM the roll of Sanscrit writing, of which the first twenty lines were given in Vol. II. p. 183, thirty lines are, in continuation, engraved on the opposite plate.



*Introduction to the Masnavi of Gelaled'din Rûmi.**

IN his admirable discourse on the *Mystical Poetry of the Persians and Hindus*, (*Asiatick Researches*, Vol. III. p. 178, Calcutta edit.) Sir William Jones, after quoting various passages from the Eastern poets, observes, that "Such is the strange religion, and stranger
" language, of the *Sufis*: but most of the Asiatick poets are of that
" religion; and if we think it worth while to read their poems, we
" must think it worth while to understand them: their great
" *Maulavi* assures us, 'that they profess eager desire, but with no
" carnal affection, and circulate the cup, but no material goblet;
" since all things are spiritual in their sect, all is mystery within
" mystery;' consistently with which declaration, he opens his
" astonishing work, entitled the *Masnavi*, with the following
" couplets:

" *Hear how yon reed,*" &c. &c.

The elegance of Sir William Jones's paraphrase, which in the *Asiatick Researches* is not accompanied by the text, has induced

* The *Masnavi* مثنوي of Gelaled'din Rûmi, جلال الدین رومی called also *Maulavi*; Rûmi, مولوی رومی consists of above thirty thousand couplets. The author of it flourished in the thirteenth century of the Christian era.

several readers of the Oriental Collections to express their desire of seeing the original Persian: the Editor has here the pleasure of laying it before them; and, to save the trouble of referring to the *Asiatick Researches*, he has given, from that work, the English paraphrase.

بشنوا زنی چون حکایت میکند
و ز جدایها شکایت میکند

کز نیستان تا مرا ببریده اند
از نفیرم مرد و زن نالیده اند

سینه خواهم شرحه شرحه از فراق
تا بگویم شرح درد اشتیاق

هر کس کو دور ماند از اصل خویش
باز جوید روزگار وصل خویش

Hear how yon reed, in sadly-pleasing tales,

Departed bliss and present wo bewails!

• With me from native banks untimely torn,

• Love-warbling youths and soft-ey'd virgins mourn.

• O! Let the heart, by fatal absence rent,

• Feel what I sing, and bleed when I lament:

• Who roams in exile from his parent bow'r,

• Pants to return, and chides each ling'ring hour.

من بهر جعتي نالان شدم
جفت بدحالان و خوشحالان شدم

هرکس از طن خود شد یار من
از درون من نجست اسرار من

سر من از ناله من دور نیست
لیک چشم و گوش را آن نور نیست

تن ز جان و جان ز تن مستور نیست
لیک کس را دید جان دستور نیست*

آتش است این بانگ نای و نیست باد
هر که این آتش ندارد نیست باد

- * My notes, in circles of the grave and gay,
- * Have hail'd the rising, cheer'd the closing day:
- * Each in my fond affections claim'd a part,
- * But none discern'd the secret of my heart.
- * What though my strains and sorrows flow combin'd?
- * Yet ears are flow, and carnal eyes are blind.
- * Free through each mortal form the spirits roll,
- * But fight avails not.—Can we see the soul?

* One of the Editor's copies has, after this couplet, the following:

طالبان را سر حق مستور نیست
لیک کس را گفت آن دستور نیست

آتش عشقست که اندر نی فتاد
جوشش عشقست کاندر می افتاد

نی خریف هر که از یاری پرید
پرده‌هایش پرده‌های ما درید

هچو نی زهر می و تریاقتی کردید
هچو نی دمساز و مشتاقی کردید

نی حدیث راه پر خون میکند
قصای عشق مجنون میکند

محرم این هوش جز بیهوش نیست
مرزبانرا مشتری جز گوش نیست

Such notes breath'd gently from yon vocal frame :

Breath'd ! said I ? No ; 'twas all enliv'ning flame.

'Tis love, that fills the reed with warmth divine ;

'Tis love, that sparkles in the racy wine.

Me, plaintive wand'rer from my peerless maid,

The reed has fir'd, and all my soul betray'd :

He gives the bane, and he with balsam cures ;

Afflicts, yet soothes ; impassions, yet allures.

Delightful pangs his am'rous tales prolong ;

And LAILI's frantick lover lives in song.

Not he, who reasons best, this wisdom knows :

Ears only drink what rapt'rous tongues disclose.

در غم روزها نیکام شد
 روزها با بسوزها همراه شد
 روزها گر رفت کور و پاک نیست
 تو بیان ای جان که چون تو پاک نیست
 هر که جز ماهی ز آبش سیر شد
 و آنکه بی روز نیست روشن دیر شد
 در نیابد حال بیخته هیچ خام
 پس سخن کوتاه باید و السلام
 بند بکسل یاش آزاد ای پسر
 چند باشی بند سیم و بند زر
 گر بریزی بجزا در کوزه
 چند کنجد قسبت یک روزه

Nor fruitless deem the reed's heart-piercing pain :
 See sweetness dropping from the parted cane.
 Alternate hope and fear my days divide,
 I courted Grief, and Anguish was my bride.
 Flow on, sad stream of life ! I smile secure :
 Thou livest ; Thou, the purest of the pure !
 Rise, vig'rous youth ! be free, be nobly bold :
 Shall chains confine you, though they blaze with gold ?
 Go ; to your vase the gather'd main convey :
 What were your stores ? The pittance of a day !

گوزه چشم خریفان پر نشد
تا صد فغان نشد پر در نشد

هرگز جامه ز عشقی چاک شد
او ز حرص و جبهه عیبی پاک شد

شاه باش ای عشق خوش سودای ما
ای طیب جبهه علت های ما

ای دوائی نخوت و ناموس ما
ای تو افلاطون و جالینوس ما

جسم خاک از عشق بر افلاک شد
کوه در رقص آمد و چالاک شد

New plans for wealth your fancies would invent;
Yet shells, to nourish pearls, must lie content.
The man whose robe love's purple arrows rend,
Bids av'rice rest, and toils tumult'ous end.
Hail, heav'nly love! true source of endless gains!
Thy balm restores me, and thy skill sustains.
Oh, more than GALEN learn'd, than PLATO wife!
My guide, my law, my joy supreme, arise!
Love warms this frigid clay with mystick fire,
And dancing mountains leap with young desire.

عشق جان طور آمد عاشقانه
 طور مست و خرموسی معتاد
 Collections, Vol. II. Miscellaneous Plate. p. 197. and the library

با لب و سنان خود کر جفتی
 همچو نیکو گشتی
 one of Jam's *Shams* is a beautiful poem, founded on the history

of the Hebrew patriarch, Joseph, and his Egyptian mistress, whom
 the Persians call *Kalekka*, and some Arabian commentators *Kal*.

Blest is the soul that twims in seas of love,
 And long the life sustain'd by food above.

With forms imperfect, can perfection dwell?

Here pause, my song! and thou, vain world! farewell.

in one copy.

in one copy.

poem on this subject, was a favourite of Sir William Jones: "It

is," he says, "one of the finest compositions I ever read;" and he

once entertained a notion of publishing the Persian text. Besides a

Catalogue of the Arabick, Persian, and Turkish

Manuscripts, preserved in the British Museum—

By WILLIAM OUSELEY, Esq. Continued from

Vol. II. p. 195.

No. 21. A thick oblong volume, which appears to have be-

longed to a Turkish musician, very fairly written. It contains a

large collection of amatory and Bacchanalian songs, moral and

mystical poems, with some hymns, in the Turkish language, set to

musick; the notes are neatly discribed, and the words written in the

same page with the tune: there are a few Arabick and Persian

verses intermixed with the Turkish. A specimen of the musical notation, and a song from this manuscript, are given in the Oriental Collections, Vol. II. Miscellaneous Plate, p. 197.

No. 22. The Loves of *Joseph* and *Zeleeckba*, يوسف و زليخا, one of Jami's جامي most beautiful poems, founded on the history of the Hebrew patriarch, Joseph, and his Egyptian mistress, whom the Persians call *Zeleeckba*, and some Arabian commentators *Rail*. The story in the Koran, from which Jami has taken the materials of this romance, is borrowed from the Old Testament; but although the chapter of *Joseph* is one of the finest in the Koran, this narrative, in passing through the hands of Mohammed or his coadjutors, has lost much of its original simplicity and pathos. Jami's poem on this subject, was a favourite of Sir William Jones: "It is," he says,* "one of the finest compositions I ever read;" and he once entertained a notion of publishing the Persian text. Besides a beautiful passage translated by Sir W. Jones, other extracts have appeared† in the *Asiatick Miscellany* of Calcutta, and in the *Persian Miscellanies*.

— 23. The Romance of *Kamroup* قصه کامروپ This story of an Indian Prince was translated from Persian by Captain Francklin, (the ingenious author of the *Tour to Persia*, *History of Shah Aulum*, &c.) and intituled *The Loves of Camarupa and Camalata, an ancient Indian tale*.

— 24. A Turkish volume in quarto, imperfect at the beginning,

* History of the Persian Language.

† Ditto.

containing the history of a celebrated Mohammedan General, named *Abu-Moslem Abdo'P Rabman, al Meroui* ابو مسلم عبد الرحمن البروي and surnamed *Sabeb al Daoua* صاحب الدعوي. He was governor of Khorasan in the year of the Hegira 129, (A. D. 746), and, rebelling against the Ommiad Khalifs, espoused the cause of the Abassides. This book describes the various battles which were the consequence of this rebellion. Abu Moslem's power having increased to an alarming degree, he was slain in his palace by order of Almanzor, second Khalif of the House of Abbas, Anno Hegiræ 137, (A. D. 754.) The memory of this chief is particularly dear to the Turks, because he was descended from the family of *Oguz*, ancestor of the present Ottoman Princes. This manuscript is dated Anno Hegiræ 1070, (A. D. 1659.)

No. 25. The Persian works, in prose and verse, of *Neamut Khan* نعمت خان علي an ingenious writer of Hindoostan, who flourished during the reign of the Emperor Aurungzebe.

— 26. *Tuzkerut As'shoara* تذكرة الشعراء the celebrated biographical work of *Dowlet Shah* دولت شاه of Samarcand, containing a history of the Persian poets, with specimens of their works.

— 27. *Kitab Ellami* کتاب علامي a very curious Persian work, divided into three sections; containing letters and firmauns to Kings of *Iran* and *Touran*—forms of official correspondence—and state papers, miscellaneous letters, &c. interspersed with verses. The first letters in this volume are those of the Emperor Akber to

Abdallah Khan, the Oufbeg, to Shah Abbas, King of Iran or Persia; to the Governor of Kashghar, &c.

No. 28. An octavo volume, containing the following works, bound together:

I. The first thirty-six pages of the *Gulistan* of Sadi, in Persian.

II. *Tobfut Shabedi* تحفۃ شاهی a poetical work in Turkish; comprising a vocabulary of Persian words, which, being in rhyme, are more easily retained in the memory: this manuscript is dated Anno Hegiræ 1010, (A. D. 1601.)

III. A vocabulary of Persian words, explained in Turkish, by *Mohammed ben Haji Elias* محمد بن حاجی الیاس. The first word of this vocabulary is *Danisten* دانستن to know: whence the work is generally styled *Danisten*.

IV. A Treatise on Persian Profody, composed by *Wabeid Tabrizi* وحید تبریزی for the use of his nephew.

V. Lastly, a vocabulary of Arabick and Turkish words, which, from the first word, is called *Khubz* خبز. This word (signifying bread) is explained by the Turkish word *etmek* اتمک. According to the date in the last page, this vocabulary was written Anno Hegiræ 1012, (or A. D. 1603.)

— 29. A large octavo volume, elegantly written in the Taleek

hand, and in the Turkish language, containing a variety of fabulous and extraordinary narrations, many of which are illustrated by miniature pictures. An account of this curious manuscript, with some extracts from it, may be found in the Oriental Collections, Vols. I. and II.

No. 30. The Chapter of the Prophets سورة الانبيا extracted from the Koran, written in a fair Arabick hand; with some fragments on Mohammedan Theology at the end.

— 31. The *Ferbung Luttaief al Loghai* فرهنگ لطائف اللغات a modern Persian dictionary; written in a very inaccurate and inelegant hand, and considerably injured by insects.

— 32. A most excellent dictionary of the Persian language, intitled *Ferbung Sururi* فرهنگ سوری

— 33. *Infsha* انشا a volume containing various forms of letters, written in a very elegant and flowery Persian style.

— 34. The *Sadder* کتاب صدر a small volume in Persian verse, containing the *Sadder*, or Hundred Gates; a work on the religion of the Parsees, or Fire-worshippers, which Dr. Hyde, of Oxford, has described and translated in his *Historia Religionis Veterum Perfarum*. This manuscript belonged to that learned Orientalist.

No. 35. *Infsha* انشا Forms of letter-writing in Persian, a small thin volume.

— 36. A miscellaneous volume, which belonged to Dr. Hyde, containing,

I. A translation, in Portuguese, of the articles between Shah Sefi, the Persian Emperor, and King James, (A. D. 1628), concerning the freedom of English trade at Hormuz; confirming other articles made by Shah Abbas, the former Sovereign of Persia, who granted to the English half the customs of Hormuz and Gombroon, in consideration of their assisting to drive the Portuguese from these places. On the outside of this paper, the following note is written in Dr. Hyde's own hand: "About this, Soleiman, King of Persia, sent a letter to King Charles II. (wch I interpreted out of Persian for our King), wherein he required of us to keep at Hormuz an embassadour, or agent for deciding of controversies about the dividing of the customs, acc^r. to y^r. articles of his grandfather, Shaw Abbass.—THO. HYDE."

II. A letter in Persian, written on pink-coloured paper, and marked by Dr. Hyde, "A petition (to) the King of Cambia, from Mr. Nutley."

III. A Dialogue of ten persons, Chinese and Latin. (This is given in the following pages of these Collections.)

IV. A small volume, neatly written in Turkish, and intituled

اختلاج نامہ *Ikhtilaj Nameh*, *The book of Palpitations*, containing prognostics from the palpitations of the various members, from the crown of the head to the sole of the foot, according to the five opinions of the following personages: Jaffer the Just, Daniel the Prophet, Alexander the Great, the Wise Men of Persia, and the Wise Men of Greece.

V. A Persian almanack, very neatly written.

VI. Some medicinal *recipes*, in Arabick; sent by Dr. Huntington, from Aleppo, to Dr. Hyde.

37. An octavo volume, containing the *Yezisbne* of Zoroaster, in the ancient language and character of the Persians. This was one of Dr. Hyde's collection; and he has written, in the beginning, an alphabet of the *Peblavi*, and explained the powers of each letter by those corresponding in the modern alphabet.

— 38. Another octavo volume, elegantly written in the Zend character, and marked on the back, in Hyde's hand, *Liturgia Zoroastri*, and in modern Persian, at the beginning, کتاب اوستا و زند The Book Avesta and Zend—alphabets of the Zend and Pazend character are subjoined. From the last page, it appears that the transcriber of the book was

هیربد زاده هیربد هرمزیار بن هیربد فرامرزن بن هیربد
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هیربد زاده هیربد هرمزیار بن هیربد فرامرزن بن هیربد
قیامد بن هیربد کیتقاد

“ The descendant of *Hirbeds* (Priests of Fire), the *Hirbed Hor-*
 “ *muzyar*, the son of *Hirbed Faramorzi*, the son of *Hirbed Ky-*
 “ *amed*, the son of *Hirbed Kai-Cobad* ;”—and it concludes with
 the following tetraſtich :

نوشتۀ من ندانم تا کہ خواند
 اگر میرم بہ بیشک این بہاند
 نوشتہ بہاند بخط سیاہ
 نویسندہ کرد بخاک تباہ

“ This which I have written, I know not who shall read.
 “ Though I should die, without doubt this will remain.
 “ The black characters of the writing will endure,
 “ When he that wrote them shall have moulder'd into clay.”

For an account of this work, and the *Yezishne* mentioned in the
 preceding article, see the *Zendavesta* of M. Anquetil du Perron.

No. 39. A short vocabulary in rhyme ; Arabick, Persian, and
 Hindostanni : beginning,

خالق باری سرجنہار
 واحد یکی برا کرتار

[To be continued.]

*Mots d'ancien Egyptien qui se trouvent inscrits
sur une Antiquité de bronze de la Collection du
Rev. Thomas Coxe, et dont l'empreinte, se voit
Oriental Collections, Tome I, No. 4, p. 324---
Expliqués par M. l'Abbé CAPERAN. Con-
tinued from Vol. II. p. 418.*

8. PACHNOPI. Ce mot est composé de six figures. PA est l'article Egyptien des noms masculins. CNOPI ou CANOPI. La première est le Xi, des Grecs, avec une voyelle quelconque. La seconde est le Nu. La troisième est d. La quatrième se lit Pi. Le personnage est CANOPE, Divinité Egyptienne, représentée sous la forme d'un grand vase surmonté communément d'une tête humaine. On la voit dans Kircher sous celle d'un vase rempli d'eau qu'il fait réjaillir en l'air en forme de jet d'eau.

CANOPE' tient à l'Hébreu, כנף, CANOUP, aile d'oiseau. En ce sens son hiéroglyphe est : contenant d'individu quelconque qui s'étend et se déploie ; puisque le כ, CAH, main prégnante, offre l'idée de contenant ; le נ, NOUN, enfant, celle d'individualité ; et le פ, PHE, bouche, celle d'ouverture. Mais dans l'Hébreu, d'où vient propre-

ment CANOPE', Divinité des Egyptiens, on y a le **י**, VAU de plus, entre le **נ** et le **פ**. Ce qui donne **כנוף**, CANOUP, par quatre lettres. Ce **י**, VAU, signifie, *crochet* au physique; *eau*, *douleur* au figuré; et c'est de VAU, *eau*, que vient *wa*, dans l'Anglois, *water*, *to wash*, &c. Ainsi l'Hiéroglyphe de **כנוף**, CANOUP, qui convient ici, est le suivant: **כ**, contenant; **נ**, quantité, portion; **י**, eau; **פ**, ouverture, déploiement; d'où l'on tire: *quantité d'eau contenue qui se fait ouverture et passage*. Définition qui convient parfaitement à l'emblème ci-dessus énoncé sous lequel on le voit représenté dans Kircher; puisqu'elle donne exactement l'idée d'un vase rempli d'eau qui réjaillit en l'air. Ainsi les attributs de cette Divinité Egyptienne ne font qu'une traduction fidèle de l'Hiéroglyphe du mot **כנוף**, CANOUP des Hébreux.

CANOPE' est ici le dernier personnage, représenté avec une tête de singe. Comme la lecture de ce mot est très évidente, il suit de là que cette forme qu'on voit ici, aura aussi été celle sous laquelle il se fera vu représenté parmi les Egyptiens.

9. GNEIOPI OU KNEIOPI. Ce mot est composé de six figures. La première est assez semblable au *Gamma* des Grecs (**γ**), et à l'**א** des Hébreux (**א**). La seconde se prend ici pour N. La troisième pour Hra. La quatrième pour I. La voyelle o fait la cinquième et la sixième se lit PI, qui, en Egyptien, signifie *un Prince, un Grand, un Chef*. GNEIO OU KNEIO, tient au Grec, *γνους* ou *vous*, *intelligence*; de l'Hébreu, **נחש**, NESH, *serpent, intelligence, augure*; d'où le Latin, *Genius*, Génie. Cette même idée a fourni le Grec, *Δαίμων*, Génie ou Démon, parceque le serpent, emblème de *Satan*; est aussi

celui de la ruse, du génie de la finesse et de la méchanceté. Dans l'Ecriture, il est même celui de la prudence.

L'Hiéroglyphe de , NESH, est : *Animal dont la morsure est nuisible.* Le , NOUN, caractérise l'Etre en général. Le , KHETH, pris en mauvaise part, présente l'idée de douleur, et le , SHIN, exprime la dent, ou la morsure. On peut donc traduire GNEIOPI, par *Princes Génies, ou Grands Génies.*

IO. PHONECHEPI. La première fait PH. C'est la forme quarrée du Φ des Grecs dont la perpendiculaire du milieu n'a pas été prolongée. La seconde est O. La troisième, N. La quatrième E. La cinquième CH, le χ des Grecs. La sixième une des formes de l'Εψιλον. La septième, semblable à la première, se lit ici PI; parcequ'elle est finale. D'ailleurs PHONECHEPI est au pluriel.

PHONECHEPI est composé de PHONE et de CHEPI. PHONE tient à l'Hébreu , PHENE, *Angle, ce qui est saillant, ce qui frappe la vue*; d'où le Grec, *Φανω*; Latin, *ostendo*, je manifeste; d'où l'Anglois, *fine*, beau, éclatant. De PHONE vient aussi le Grec, *Φοινίξ*, le *Phœnix*. Au chapitre 41 de la Genèse, nous lisons le mot PHANEC, nom Egyptien que Pharaon imposa à Joseph comme une marque de dignité et d'éclat.

CHEP ou CHEPI tient à l'Hébreu, , CAPH, *main qui contient, capacité*; d'où le Grec, *Κεφαλη*, tête; Latin, *caput*; François, *chef*. Les deux mots PHONE et CHEPI peuvent donc être traduits:

par, *Chefs glorieux* ou *Chefs illustres*. De là GNEIOPH, PHONE-CHEPI, *Princes Génies, Chefs glorieux*,

L'Hiéroglyphe de פנה, PHONE, est : *figure d'homme ou d'Etre respirant*. La face humaine est ce qui frappe le plus dans l'homme par sa beauté, sur tout le contour de la bouche ou le vermeil des lèvres. Sur quoi on remarquera que le פ, PHE, représente par sa forme : *une bouche humaine ouverte* dont on aperçoit les dents de la lèvre supérieure avec le bout de la langue, tandis que le נ, NOUN, caractérise l'individualité ou l'unité. Le ה, HE, *champ ouvert*, désigne l'air ou l'élément de la respiration.

L'Hiéroglyphe de כף, CAPH, est *une main qui prend pour porter à la bouche*. Il donne l'idée de *capacité* et caractérise l'Homme comme *Chef* ; parcequ'entre tous les divers animaux, il est le seul qui porte de ses mains la nourriture à sa bouche. Cet emblème ne pouvoit être plus naturel pour désigner le *Chef des Etres terrestres* ; puisqu'il offre à la vue une image sensible et marquée de sa supériorité sur tous les autres animaux.

OSIRIS, HERMES-TRISME'GISTE, PAN, NEPHE', TYPHON,

ISIS et CANOPE',

*Vrais emblèmes des Œuvres de la Création et des sept Jours de la
Semaine.*

Nous allons maintenant démontrer que ces sept Génies, dont nous venons de parler, sont positivement ceux qui président aux sept jours de la semaine chez les Egyptiens. Nous ajouterons qu'à ceux-ci correspondent exactement les noms de ces mêmes jours, tels que nous les avons encore aujourd'hui dans notre calendrier. A la vérité on remarquera que l'ordre de ces jours n'y est nullement le même; mais peu importe cet ordre, dès qu'il est démontré que le fond reste intacte. Au reste les Egyptiens eux-mêmes ne l'ont pas constamment conservé, puisqu'on trouve dans Kircher jusqu'à trois listes de ces noms qui, quant à l'ordre sont toutes différentes entre elles, outre qu'elles ne se rapportent nullement à celle que nous avons ici. Nous les verrons bientôt.

On remarquera de plus que ces sept noms de Génies repondent à sept lettres de l'alphabet Samaritain dont l'Hiéroglyphe est une main avec différentes fonctions suivant la nature de la lettre. Ces sept mains y auront été mises sans doute à dessein de transmettre à la postérité toutes les œuvres de la Création. Ce qu'il y a de certain en ceci, c'est que les fonctions de ces mains cadrent parfaitement avec tout ce que ces diverses œuvres offrent de particulier. Enfin, comme les noms des jours chez les Egyptiens, ainsi que les nôtres,

se trouvent directement entés sur ces lettres, il suit nécessairement qu'on doit partout, y reconnoître la même tradition.

Voici I. Les noms de ces sept Génies dans l'ordre qu'ils se présentent ici : 1. OSIRIS, ou la *lumière, le bon Principe*. 2. HERMÉS-TRISMEGISTE, Thot ou Mercure, l'*Inventeur du Calendrier et de l'Astronomie*. 3. PAN ou Jupiter, le grand Tout, le JEHOVAH des Hébreux. 4. NEDEI, NEITH ou MUTH, confondue avec Minerve, la *Déesse des arts*, et Venus, *celle de la beauté*. C'est l'Eve de la Genèse. 5. TYPHON, le *mauvais Principe, les ténèbres, l'ancien Serpent qui séduisit Eve*. Voilà pourquoi les Egyptiens ont fait de TYPHON, le frère et l'époux de NEITH, la même que Eve. 6. ISIS, la même que la Lune, la *conseillère du laboureur*. 7. CANOPE ou Saturne.

II. Suivant une des listes de Kircher, on a : 1. PIIOH, Isis ou la Lune. 2. PIERMES, Thot ou Mercure. 3. SOUROI, Syrius, Venus ou Nephté. 4. PIRE ou Ofiris le soleil. 5. MOLOC, Mars ou Typhon. 6. PIZEUS, Jupiter ou Pan. 7. REPHAN, Saturne ou Canopé.

III. Suivant une seconde liste de Kircher, 1. REPHAN. 2. PICHEUS. 3. MOLOC. 4. POSIRIS. 5. SUROTH ou Venus. 6. ERMANIBIS ou Mercure. 7. PIIOH ou la Lune.

IV. Enfin, suivant une troisième liste en usage chez les Coptes, 1. PIRIEL, le Soleil. 2. SUROTIEL, Venus. 3. ANUBIEL, Mercure, le *seigneur de l'invention*. 4. PIORIEL, la Lune, la *maîtresse*

des mers et des fontaines. 5. REPHANIEL, Saturne, le seigneur du tems et des actions, c'est ici l'Ancien des jours, l'Antiquus diem du Prophète Daniel, chap. vii, ver. 9. 6. PIZEUFIEL, le seigneur de la vie, Jupiter, Pan, &c. 7. TYPHANIEL, Mars, le seigneur de la destruction.

On voit déjà que tous ces noms sont dans le fond les mêmes que ceux qui sont affectés parmi nous aux sept jours de la semaine dans le Calendrier. On voit aussi que, dans toutes ces listes, tous ces noms sont différemment disposés. Ne faisons donc aucune attention à l'ordre des jours tels que nous les avons. Tenons nous en au fond des choses, et contentons nous de les ranger suivant l'ordre des œuvres de la Création, car, dès qu'il sera prouvé qu'il n'est pas un de ces jours qui ne réponde, en son particulier, à une ou à plusieurs œuvres de la Création, et que, d'un autre côté, pris ensemble, ils embrassent et renferment entre eux toutes les œuvres, sans qu'aucune d'elles soit omise, cela doit nous suffire pour être en droit d'affirmer que nous avons encore aujourd'hui, dans les jours de la semaine, une tradition constante de toutes les œuvres de la Création opérées en six jours. Nous pouvons même dire que nous les conservons véritablement telles que nous les a transmises, au commencement de la Genèse, le Divin Législateur des Hébreux, et telles que je les présente ici.

Œuvres de la Création, et Jours auxquels elles Correspondent.

Premier jour. Création du Ciel, de la Terre, et de la Lumière.

VOL. III.

I

Second jour. La Terre ou la matière affermie par la séparation des eaux. La formation des mers.

Troisième jour. Les eaux rassemblées en un même lieu. La Terre ornée d'arbres et de plantes de toute espèce.

Quatrième jour. I. Formation du Soleil et de la Lune. II. Formation des Etoiles.

Cinquième jour. Création des poissons et des oiseaux.

Sixième jour. I. Création des animaux terrestres, reptiles et quadrupèdes. II. Création de l'Homme et de la Femme.

Septième jour. Institution du Sabbath, ou jour consacré au repos du Seigneur, parceque tout ce qu'il avoit résolu de créer, l'ayant été complètement dans les six jours précédents, il se reposa le septième.

Rapport des sept lettres du Samaritain ou de l'ancien Hébreu, dont l'Hiéroglyphe est une main, avec les diverses aurores de la Création. Correspondance des Divinités Egyptiennes avec ces lettres, ainsi que celles des noms de nos jours de la semaine avec ces Divinités Egyptiennes, &c. (Voyez ces sept lettres dans la Table.)

La première lettre des Hébreux ou Samaritains présente l'Hiéroglyphe d'une main appuyée sur le manche d'une charrue. Aussi cette lettre s'est-elle décomposée sous ce rapport dans d'autres alphabets.

Les Arméniens, par exemple, n'ont retenu, pour leur *Aib*, que la main pure et simple, tandis que les Arabes offrent dans leur *Alef* ou *Elif* son autre partie, qui est celle d'un manche de charrue. Il est aisé de voir que cette main est celle du *Laboureur*, du *Maître*, du *Propriétaire*, &c. La lettre qu'offre cet Hiéroglyphe se nomme *Aleph* chez les Hébreux et les Samaritains. Elle signifie grammaticalement, 1. *Bœuf de Labourage*; 2. *Maître, chef*; 3. *Doctrine, lumière*; tant au moral qu'au physique.

Le nom de cette lettre écrit au long est אֵלֶף, ALEPH, dont l'Hiéroglyphe est, 1. *N.*, *main du laboureur*, qui donne l'idée d'*agriculture*, premier des arts et par conséquent celle de *principe*, d'*élément* et de *primauté*, &c. 2. *7*, *le soc de la charrue*, idée de *Sillons tracés* et de *profondes empreintes*. 3. *D*, *bouche*; au figuré, *parole*; d'où l'on tire d'un côté : *le laboureur traçant de profonds sillons pour la bouche*. Définition qui caractérise le travail de l'agriculture au naturel. Sous ce premier rapport, de LEPH en ALEPH, vient LAB, en *laborare*, *labourer*. De l'autre on a : *première trace empreinte*, ou *production de la parole*. La première production du *fiat*. On sait que ce fut *la lumière*. En ce sens אֵלֶף, ALEPH, est synonyme de לָאֵךְ, LAPED, *lumière* dont l'Hiéroglyphe, *7*, *empreinte*; *D*, *parole*; *7*, *extension*; autrement *l'empreinte ou la production de la parole déployée*, est presque le même. C'est à ces deux Racines que tiennent le Grec, *λαμπας*; le Latin, *lampas*; le François, *lampe*; le Latin, *limpidus*, *limpide*, &c.

Comparons maintenant ces différentes valeurs avec les œuvres des trois premiers jours de la Création. Au premier jour, la lumière

fut formée ; et ALEPH signifie *lumière*. Au second jour la Terre fut affermie ; et ALEPH exprime le *travail de l'agriculture*, travail qui exige une terre consolidée et affermie. Le troisième, la Terre fut ornée d'arbres et de plantes de toute espèce ; et ALEPH exprime l'*action d'ensemencer et de rendre la Terre propre à produire des plantes, &c.*

Cette richesse d'ALEPH qui, par un triple emploi, paroît nous présenter ici une idée du mystère de la Sainte-Trinité, va se trouver plus clairement déployée chez les Egyptiens ; puisqu'ils en font trois Personnages différents qui n'ont ceci de commun qu'en ce qu'ils se trouvent confondus, et pris les uns pour les autres dans leur histoire ; et qu'en ce qu'ils correspondent à marquer le même jour.

En effet ALEPH, dans l'acception de *lumière*, a fourni AOSIRIS, nom du bon Principe, le même que AOROMAZE, ou ORMUZD, chez les Perses, et qui, suivant leur Cosmogonie, habite une lumière inaccessible, *lumière inérée, principe de lumière*, qui engendre une lumière de même essence que lui. De là, AORUS ou HORUS, lumière, fils d'AOSIRIS. On voit ici que AOSIRIS est l'attribution qui convient au Père-Eternel, tandis que AORUS est celle qui convient au Fils, coéternel au Père, et lumière comme lui. Tels sont les deux premiers rapports * d'AOSIRIS et d'HORUS. Vient ensuite

* Nous avons vu ci-dessus que AOSIRIS tenoit à l'Hébreu, אור, ZER, lumière, comme AORUS ou HORUS, tient à אור, AOR, signifiant également *lumière*. Voici l'idée que nous présentent les Hiéroglyphes de ces deux Racines. La première אור, ZER, donne : א, arme tranchante ; ר, Etre ; ז, tête, chef ; d'où l'on tire : *ce qui perça à l'Etre*, ou, *ce qui prit existence par l'effet de la première parole du Maître*. On fait que ce fut la

APIS, le Dieu du laboureur, représenté avec une tête de bœuf, cadrant avec ALEPH dans son acception de bœuf, et avec la Terre ornée de toute sorte de plantes.

On remarquera 1. que ces trois noms AOSIRIS, AORUS et APIS, prennent constamment dans l'ancien Egyptien la lettre ALEPH pour initiale. 2. Que APIS est l'emblème du soleil qui vivifie la nature. En ceci donnant une idée de l'Esprit de Dieu qui est porté sur les eaux et qui les réchauffe, suivant cet endroit du premier chapitre de la Genèse: et *Spiritus Domini ferebatur super aquas.* (Vulg. Gen. chap. 1, ver. 2.) Le mot, rendu dans la vulgate par *ferebatur*, est l'Hébreu, מְרַפֵּחַ, MEREPHETH; de la Racine, רָפָא, REP, couvrir, réchauffer.

Qu'on observe de plus que ces trois Personnages, ayant principalement trait à nous donner l'idée de lumière; et de Soleil, comme source de lumière, s'identifient en quelque sorte sous ce rapport, et donnent l'idée d'unité de nature, tandis que sous l'autre, ils donnent l'idée de Trinité de Personnes. L'idée de Soleil, comme source de lumière, explique pourquoi le premier jour de la semaine s'est nommé le jour du Soleil. Saint-Justin, en parlant du Dimanche, dans son Apologie

lumière. La seconde מְרַפֵּחַ, AOR, offre: N, première production; ר, son, parole; א, chef, Principe; c'est à dire: Première production de la parole du Créateur. C'est encore la lumière. Qu'on rapproche maintenant ces deux Hiéroglyphes de ceux de אֵלֶף, ALEPH, et de מְרַפֵּחַ, MEREPHETH, ci-dessus, on y reconnoitra les mêmes idées, et l'on verra que toutes ces différentes Racines, analysées hiéroglyphiquement, tendent également à nous faire sentir que la première production du Créateur fut la lumière, conformément au *fiat lux* de la Genèse, affecté au premier jour de la Création.

des Chrétiens à l'Empereur Antonin, le nomme expressément, *Dies Solis*. Les Anglois disent encore *Sun-day* qui signifie la même chose.

La lettre **𐤓**, JOD, des Samaritains donne le Lundi. Elle représente une main qui touche et qui indique quelque chose de palpable. L'Hébreu des Bibles est parlant, en ce qu'il ne présente de la main que le bout du doigt *index*, ainsi que l'Ethiopien. JOD ou IOD, grammaticalement signifie, *main*. C'est de IOD, IAD, que nous voyons naître le Latin, *band* dans *prehendere*, prendre ; l'Anglois, *band* ; le pronôm, *id*, des Latins, signifiant *ceci* ou *ce que l'on montre de la main* ; le Grec, *ἰδω*, connoître ; le Latin, *idea*, idée, parceque, pour connoître une chose physique, on y porte communément la main, &c.

L'Hiéroglyphe de **𐤓**, JOD, en son entier, donne : **𐤓**, *Main indicante*, **𐤓**, *étendue* ; *Main qui s'étend pour indiquer quelque chose*. De JOD, ou IOD, les Egyptiens ont fait la Déesse Iosis, ou Isis, la même que la Lune, ainsi qui nous l'avons vu ci-dessus. On peut encore remarquer que la Racine **𐤓𐤕**, IATS ou IOTS, d'où vient particulièrement Iosis, présentent dans son Hiéroglyphe, expliqué également ci-dessus, les mêmes idées que IOD.

On fait d'ailleurs que la Lune fut créée le quatrième jour. En conséquence de ceci, le Samaritain nous fait assez sentir, par une *main indicante*, que cette lettre JOD, a principalement trait à la Lune qui indique, par ses phases, les jours, les mois et les années. La même lettre désigne aussi le Soleil ; puisqu'il fut créé ce même jour ; mais

ce n'est plus ici comme source de lumière proprement dite. Il y est alors sous le même rapport que la Lune. Voilà pourquoi Isis, étoit aussi l'emblème du Soleil chez les Egyptiens. Sous ce rapport d'indication, le Soleil et la Lune sont censés l'âme de l'Almanack ou du Calendrier consacré à marquer les tems, les saisons, et les années. On ne peut s'y méprendre, d'après ce que rapporte la Genèse à cet endroit : *Et fuit in signa et tempora et dies et annos.* (Vulg. Gen. chap. i, ver. 14.)

La Lune, chez la plupart des nations, a formé les jours dont ils composent leur année. C'est l'année lunaire très commune en Orient. On a donc ici dans yod et dans Isis, le *Lundi* ou le *jour de la Lune*, en Anglois, *Mon-day*; bien caractérisé pour nous transmettre la mémoire des deux premières œuvres du quatrième jour de la Création; et cette mémoire, consignée dans la Mythologie des Egyptiens et des Grecs, est parvenue jusqu'à nous par le canal des Latins.

La lettre Π , THAU ou THO , a proprement rapport à la formation des étoiles. C'est la seconde partie de l'ouvrage du quatrième jour. Le Π , THO , est la main armée d'un stilet ou poinçon pour tracer des empreintes. Dans le Samaritain, cette lettre présente le profil d'une main pliée, armée d'un stilet, (Voyez la Table.) L'ancien Syriaque et l'ancien Chaldéen présentent le profil d'une main couchée dont les doigts sont recourbés dans l'attitude d'écrire. THAU ou THO , de l'Hébreu, תת , THAB , tracer des signes, a vu naître THOT ou *Mercur*e chez les Egyptiens. Ce Personnage fut, suivant eux, l'Inventeur des lettres, appelés en Hébreu, תתות , ATHOTH . Ils en font aussi l'Inventeur de l'Astronomie et du Calendrier. On

voit que THOT et THAU sont propres de leur nature à nous retracer la mémoire de la Création des étoiles dont se sont formés les signes du zodiaque et les constellations qui ont trait à l'Astronomie et au Calendrier. L'Hiéroglyphe de , THO, répond à ces idées. Il présente , main tracante et , crochet, c'est à dire : *main qui trace des figures qui s'acrochent et se joignent ensemble.* Définition qui convient parfaitement à l'écriture et à la manière de tracer sur une carte des amas d'étoiles pour en former des constellations.

D'un autre côté, THOT, étant le même Personnage que Mercure, on en voit naître nécessairement le Mercredi ; en Anglois, *Wednesday*. Mr. Court de Gebelin l'avoit déjà apperçu. Il en parle dans son volume des Allégories Orientales et dans son Histoire du Calendrier.

La lettre , CAPH, a été pour nous transmettre les œuvres du cinquième jour, ou la Création des poissons et des oiseaux. C'est ici le *profil d'une main croche dans l'attitude de prendre ou de serrer quelque chose.* Cette lettre est parlante. Dans presque tous les alphabets, elle offre : *le profil d'un emain creuse.* Notre C, en vient directement. Il ressemble au , CAPH, des Hébreux, seulement retourné de gauche à droit,

Le , CAPH, donne nécessairement l'idée de *contenant, de capacité,* et par la même, celle de *fluide* qui demande d'être contenu et resserré dans des bornes. Son Hiéroglyphe, envisagé sous ce rapport, nous offre les mêmes idées. Il s'écrit en toutes lettres, , CAPH, et il

donne : כ, contenant, פ, bouche, ouverture c'est à dire : contenant à bouche ou à orifice ouvert pour recevoir quelque chose.

Cette définition convient au vase, propre à contenir une matière quelconque, mais principalement le liquide. Idée qui nous ramène naturellement à la formation des oiseaux et des poissons dont l'élément capital est un fluide. On sent assez que l'Hiéroglyphe de כף, CAPH, tel que nous le présentons ici, se rapporte absolument à celui de כנוף, CANOUP, que nous avons donné ci-dessus. D'où il faut conclure que la Divinité Egyptienne, connue sous le nom de CANOPE', et qu'on fait être représentée dans Kircher sous la forme d'un vase, surmonté d'une tête humaine, vase d'ailleurs rempli d'eau qu'on voit réjaillir en l'air, n'est en lui même qu'une expression fidèle, ou une image sensible du développement hiéroglyphique des deux mots כף, CAPH, et כנוף, CANOUP.

Remarquons de plus, à l'occasion de cette représentation de CANOPE', que l'eau contenue dans le fond du vase nous porte directement à l'idée de la formation des mers et des poissons, tandis que celle qu'on voit s'élever et voltiger en l'air, a principalement trait à la formation des oiseaux. D'un autre côté, CANOPE' est le même que Saturne. (Voyez L'Œdipe de Kircher, Tom. I.) C'est donc ici le Samedi qui prend son nom de *Saturne* dans notre Calendrier, en Anglois, *Satur-day*.

La lettre ז, TSADE, a principalement trait à la formation des animaux terrestres, reptiles et quadrupèdes. C'est la première partie des œuvres du sixième jour. Le TSADE, en Samaritain, re-

présente la forme d'une main armée d'un dard, ou poignard. (Voyez la Table.) Cette lettre, comme l'ALEPH, s'est décomposée dans les autres Alphabets. En Armenien, elle offre la figure d'une main pure et simple, tandis que, dans l'Hébreu des Bibles, elle présente la forme d'une arme tranchante et pointue, surtout le TSADE final . C'est l'arme du chasseur. Aussi , TSADE, dans sa signification grammaticale, signifie t-il, *chasser aux bêtes*. Ce qui s'entend principalement de la chasse aux bêtes des champs, aux reptiles, et aux animaux quadrupèdes, surtout à ceux qui nuisent aux productions de la terre, et qui endommagent les moissons.

L'arme tranchante et meurtrière n'eut pas, dans le principe, d'autre destination ; mais bientôt elle s'étendit contre les humains. Caïn s'en servit contre son frère Abel. Lamech, descendant de Caïn, commit le second homicide. Sans doute que Nembrod ne se rendit puissant sur la terre qu'aux dépens de la vie de grand nombre de ses semblables. Cette lettre a donc été bientôt considérée en mauvaise part, comme indiquant *la main meurtrière*, donnant l'idée de *ravage* et de *destruction*. En ce sens, elle vit bientôt naître chez les Egyptiens leur TSYPHON ou TYPHON, considéré comme le Prince des ténébres, *le Dieu de la destruction*, ainsi que le nomment encore les Coptes dans leur TYPHANIEL. Les reptiles, créés dans ce même jour, du nombre desquels est le serpent, forme sous laquelle Satan apparut à Eve pour la tenter, aura sans doute conduit les Egyptiens à l'idée qu'ils nous donnent de leur TSYPHON, qu'ils qualifient de *Prince des ténébres*. Au reste TSYPHON ne feroit-il point le même que Satan, nommé aussi dans les Saintes Ecritures, *la Puissance des ténébres* ? (Coloss. i, 13 ; Ephes. vi, 12, &c.)

NEITH ou MUTH; interprétée, *Mère des vivants*, suivant Plutarque, et qui est dite, dans l'Histoire des Egyptiens, la sœur et l'épouse de TSYPHON, ne feroit-elle point aussi le même que Eve, considérée ici comme succombant à la tentation du serpent? Ce qui tendroit à le faire croire, c'est que l'Hiéroglyphe de Satan, en Hébreu, שטן, SHITAN, présente à peu près les mêmes idées que celui de צפה, TSAPHE, d'où TSYPHON, développé ci-dessus. Ce dernier nous a donné: *La main meurtrière étendue et déployée contre les vivants*; et שטן, SHITAN, nous offre: *L'ennemi mortel et le fléau des Créatures*. C'est ce qui suit des lettres qui le composent, où l'on a: ש, SHIN, *dent*, emblème de la haine; ט, TETH, *fouet*, ou *fléau*; et נ, NOUN, *créatures*. Cette expression peint même d'une manière plus frappante, le TSYPHON des Egyptiens.

Remarquons ici que TS, est l'initiale de TSYPHON, comme elle est la valeur du ט, TSADE, des Hébreux. D'un autre côté, cette lettre, écrite au long צדה, TSADE, donne dans son Hiéroglyphe: *main meurtrière étendue contre les humains*, qui se trouve être absolument le même que celui de צפה, d'où TSYPHON, (Voyez ci-dessus.)

Nous savons d'ailleurs que TSYPHON ou TYPHON est le même que Moloc, le même que Mars. Nous pouvons donc en conclure que, sous l'emblème du TYPHON des Egyptiens, nous avons le jour que nous nommons *Mardi*, en Latin, *Dies Martis*; en Anglois, *Tues-day*.

La lettre מ, MEM, fut sans doute pour nous transmettre la mé-

moire de la Création d'Adam et d'Eve. C'est la seconde et dernière partie des œuvres du sixième jour. Cette lettre représente : *La main ouvrière, la main des arts*. Dans le Samaritain la forme du MEM, est celle d'une main fermée dans l'attitude propre à extraire le lait d'une mammelle. Aussi de MEM vient le Latin, *mamma*, mammelle ; le mot enfantin, *maman* ; *ma* dans *mater*, &c. Dans l'Hébreu des Bibles, c'est une main fermée, ou la figure du poing. Le MEM, final surtout est parlant. Or on sent qu'une main fermée fut propre à caractériser *le travail et l'industrie, l'ouvrage de la main, la main productrice et nourricière*. On sent de même que toutes ces idées conduisent à celle de *grandeur, de chef-d'œuvre et de perfection*. Aussi cette lettre* fut-elle pour nous transmettre la *formation des chefs-d'œuvres des Etres créés* ; celle de l'Homme et de la Femme. Les noms d'Adam et d'Eve, (en Hébreu, אָדָם, ADAM, et חַוָּה, EVE), analysés hiéroglyphiquement, offrent eux mêmes toutes ces idées.

En effet, dans les trois lettres qui forment le nom d'Adam, on a : א, *chef* ; י, *étendu* ; מ, *production, creature* ; d'où l'on tire : *Le Chef étendu des productions, ou le grand Chef des Etres créés*. Et dans celles qui forment le nom d'Eve ; פ, *champ labouré, souche*

* Deux מ, MEM, répétés offrent le nom naturel de cette lettre, écrite au long מם, MEM. Cet Hiéroglyphe est parlant pour peindre *les deux chefs-d'œuvres des Créatures* ; je veux dire : *l'Homme et la Femme*. C'est proprement un *chef-d'œuvre*, joint à un second *chef-d'œuvre* de même nature que le premier.

On voit ici que מם, MEM, présente, par lui même, l'idée de *similitude*. En ce sens notre mot *même*, résultat de *me me*, qui en offre également l'idée, paroit en avoir tiré sa source ; mais ce qui se remarque de plus frappant dans cette réunion de מ, MEM, à מ, MEM, c'est l'idée d'*union conjugale* entre l'Homme et la Femme offerte ici d'une manière si pittoresque et si sensible.

féconde ; ך, oreille, intelligence ; et ן, air, respiration, existence, Etre, &c. autrement : la fœche féconde des Etres animés et intelligents. Ou, ainsi que le traduit la Genèse. La Mère de tous les vivants. On remarquera que cette explication du nom d'Eve, insinue formellement qu'entre tous les animaux, l'espèce-humaine est la seule qui puisse proprement être dite vivante, sans doute en ce que seule elle se trouve douée d'une ame intelligente et immortelle, faite à l'image et ressemblance de Dieu.*

Chez les Egyptiens, מם, MEM, est devenu MUTH, surnom de Minerve, la *Déesse des arts*, la même que NEDE', ou NEITH, ainsi que nous l'avons vu ci-dessus. MUTH tient d'ailleurs à l'Hébreu, מתה, METHE, *espèce humaine*, dont l'Hiéroglyphe offre les mêmes idées que celui de חוה, EVE, puisque de מ, *Etre productif, fœche féconde ; ת, donner empreinte, et ה, Etre vivant ;* on en tire également : *la fœche féconde et marquée des Etres vivants, ou la Mère des vivants*, ainsi que Plutarque le traduit.

D'après l'Histoire d'Egypte, MUTH et Minerve sont un seul et même Personnage. Observons qu'il en a dû nécessairement être ainsi ; dès qu'il est prouvé que Minerve, qui tient à l'Hébreu, מן-הרכה, MIN-ERBE, présente grammaticalement et hiéroglyphiquement les mêmes idées. En effet on a, d'après la signification grammaticale de מן-הרכה, MIN-ERBE : *La source de la multitude des Etres vivants.* C'est ce qui suit naturellement des deux mots qui le com-

* Hébreu : ויקרא האדם שם אשתו חוה כי הוא דויתה אם כל-חי

Vulgate: Et Vocavit Adam nomen uxoris suæ Heva, eò quod Mater effect cunctorum viventium, (Chap. iii, v. 20.)

posent ; puisque le premier, מן, répond exactement à l'ex des Latins et au *from* des Anglois, donnant l'idée de *source et d'origine* et que le second, הרבה, *Hipbil* de רבה, *faire croître, nourrir*, d'où le Latin, *herba*, herbe qui sert de pâture ; et le Grec, φερβω, *se nourrir*, donne celles de *nourriture, de vie animale, de multiplication et de multitude*.

2. מן-הרבה, MIN-ERBE, analysé d'après la signification Hiéroglyphique de toutes les lettres qui entrent dans sa composition et qui sont : מ, *source productive* ; נ, *enfant, individu* ; ה, *Etre vivant* ; ר, *force ou chef* ; ב, *maison ou famille* ; offre naturellement la phrase suivante : *souche féconde d'Etres vivants ou d'enfants d'un chef de famille ou qui font la force d'une maison*. De là il est aisé de conclure que חוה, EVE, מטה, METHE, d'où MUTH chez les Egyptiens, מן-הרבה. MIN-ERBE, d'où le Latin, *Minerva*, ont du nécessairement être le même Personnage.

D'un autre côté nous avons encore vu que Minerve, la *Déesse des arts*, et Venus, *Déesse de l'amour, de la beauté et de la perfection*, n'étoient qu'une seule et même Déesse chez les Egyptiens. C'est encore Plutarque qui nous l'assure ; mais remarquons que Venus tient au Latin, *venustas*, beauté, perfection ; et qu'on doit par conséquent y reconnoître Eve ou la *Mère des vivants* envisagée comme un des deux chefs-d'œuvres des Etres créés dont la lettre מם, MEM, nous presente le Tableau, ainsi que nous l'avons remarqué ci-dessus. Voilà donc le jour de Venus ou le Vendredi bien marqué ; en Latin, *Dies Veneris* ; en Anglois, *Fri-day*.

[To be continued.]

*Explanation of a passage in Hafiz—By WILLIAM
OUSELEY, Esq.*

AFRASIAB افراسياب King of the Tartars, had put to death *Siavesh* سیاوش the husband of his daughter *Ferankis* فرانکیس and was equally cruel, though the catastrophe proved not fatal, to the lover of another daughter. An obscure passage of Hafiz, alludes to the adventures of the Pehlavi hero *Beizun* بیزن with the Tartarian princess. I must acknowledge myself indebted to an anonymous Persian Commentator for an explanation of the poet's allusion, which is conveyed in this distich:

سو ختم در چاه صبر از * دست آن شمع چکل
شاه ترکان غافل است از حال ما کورستی

“ I burned in the pit of patience, enkindled by that bright torch of *Chikil*.

“ The King of the Turks is off his guard, or unconcerned about us.—Speak ! art thou *Rustam* ?”

* In some copies از بهران on account, or for the sake of ; instead of از دست آن

Although I understood the equivocal sense of the word *Turk*, which Hafiz uses to express both a Tartar and a beautiful person, as *Turki Shirazi*, *Turki Samarcand*; and though I found in the *Ferhung Sururi*, that چکل (with two kefras), *Chikil*, is the name of a place in Turkestan,* yet I suspected some error in my three copies of the *Divan*, until a fourth lately fell into my hands, replete with marginal and interlineary notes. One of these, on the couplet which I have quoted, informs us, that the King of the Turks or Tartars, was

پادشاه افراسیاب که بر دختر او پهلوان بیزن عاشق شده
بود و افراسیاب آن بیزن را در چاه حبس نموده و رستم
پهلوان بیزن را از چاه خلاص کرده گرفته و هم دختر او را

“ King Afrasiab, with whose daughter the hero Beizun was in
“ love ; and Afrasiab confined him in a pit : and Rustam, the il-
“ lustrious hero, extricated him from the pit, and effected also the
“ escape of the damsel.”

The romantick story of *Beizun*, and this princess *Manizeh*, is told at length in the *Shah Nameh*.

* Sadi mentions the lovely nymphs of *Chikil*,

که در خوبرویان چین و چکل

and they are celebrated by other poets.

*Chinese Dialogue—From a Manuscript of the
late Dr. HYDE of Oxford, preserved in the
British Museum, (Hyde, Royal, 16. B. XXI.)*

(This appears to be but part of an intended work, as the manuscript is marked on the back, in Hyde's hand, "*Decem Personarum Convivium Dialogus Sinicus sic dictus*," and only three of the ten persons speak.)

Xé gin tie
yen

*Decem Personarum
Convivium.*

He ul me tie

Hermetis.

Jo an tie

Joannis.

Maria tie

Mariæ.

Davitie

Davidis.

Peto lo tie

Petri.

Fanci co tie

Francisci.

Lo ge ul tie

Rogeri.

Ya na tie

Annæ.

En li ke tie

Henrici.

Kie lu kiu tie

et Lucæ.

He ul me

Hermes.

Tien chu su ni hau

ge jo an

J. Su ni yè ye yam

be ul me

ban ge cu

tien chu pa

H. Ni ha ma

J. Hao

tien chu tie ngen

cen mim

cen ma be ul me

nie tie su bo ju

H. Ngo ye

hau hau ma

fu cim

ma cim ni tie

J. Tu han

Tien chu tie ngen

H. Cen ma ni che yam

çao ki xin

J. Hoan pu xi ki

xin tie xi ma

H. Ni hoan con sin

pu cem che

çao fan ma

J. Pu cem

Precor tibi faustum

diem, Joannes.

J. Tibique vicissim

Hermes

prosperum diem

det Deus.

H. Ut vales ?

J. Bene valeo

Dei beneficio

tibi paratissimus

quid tu Hermes ut res.

habent ture.

H. Ego quoque recte

valeo : ut valent

Pater

et mater tua ?

J. Bene valent

benignitate Dei.

H. Quid tu tam mane

cubitu surgis ?

J. Nondum tibi videtur

surgendi tempus ?

H. Adhuc jejunos es ?

nondum

jentafti ?

J. Nondum

- boan çao*
con ma ni
cbe leao çao fan ma
 H. *Xi kiu leao*
yao ngo kieu con sin ma
ni na li lai
 J. *Ven ngo na li lai*
yu bio tam
ya tièn chu tam
yeu ya xi lai
 H. *Na li kiu*
 J. *Kia li*
 H. *Xi xe ma xi xin*
 J. *Chu pu to*
xe ul bia
 H. *Xi cbe yam ebi*
 J. *Ngo kiu*
yao xeu kiao hau
yu ma cin
cim leao be ul me
 H. *Cbe yam*
fao
ngo sien sem pu ven
ki ngo ma
 J. *Pu ven te*
pu nem
kieu cai cu
cimleao ngo kiu
- præmaturum est adhuc*
quid tu
jamne jentasti ?
 H. *Etiam jamdudum*
ego sim tamdiu jejunus
unde nobis ades ?
 J. *Unde adsim, quæris ?*
è ludo literario
e templo
et ex foro veni.
 H. *Quo abis ?*
 J. *Domum.*
 H. *Quota est hora ?*
 J. *Fere*
duo-decima.
 H. *Tam serum est,*
 J. *Abeundum est mihi*
objurgabor
a matre meo
vale Hermes.
 H. *Siccine*
properas ?
non fecit præceptor noster
mentionem mei ?
 J. *Non audiui ?*
non possum
diutius morari
vale, ego abeo.

H. Kiu
cim leao

J. Tien chu su ni
hao van
ngo tie ma cin
kie co wei

M. Jo an
na li lai
na li ni tem leao
che yam kiai
hoei ho lai che yam chi
che co go te hao ma
fen fa leao ni
lai
su hia
ju kin cha pu to xi
lo hia
xue yu ngo
na li kiu leao
in kieu ju kin
cho leao yu biotam
ngo hiao te
sum ni
tao ni tie sien sem

J. Kien ni
xe ngo xeie ju kin
lai ya bio tam

H. Sane
et vale.

Ƴ. Precor tibi
felicem vesperam
mea mater
et vobis omnibus.

M. Joannes
unde advenis ?
ubi tu moratus es ?
tam diu ?
cur ades tam fero
hocne rectè factum est ?
jusseram tibi
ut redires
hora quarta
nunc proxima est
sexta
dic mihi
ubi fueris
nam diu jam
abfuiſti a ſchola
ſat ſcio
deferam
ad tuum præceptorem.

Ƴ. Quod bona tua
venia dixerim, modo
redeo à ſchola.

*Account of an original Asiatick Map of the
World—By W. OUSELEY, Esq.*

ALTHOUGH the manuscript, from which I have extracted the annexed map, is beautifully written in the Persian character and language, yet it is evident, from various circumstances, that it is a transcript made in Hindûstan: * had the work been executed in Persia, it is not probable that the name of *Iran* would have been omitted in the map.

The manuscript is an abridgement, in verse, of that extraordinary composition, the عجائب المخلوقات *Ajaieb al Makhloucat*, or *Wonders of Creation*, some notices of which are given in these Collections, Vol. I. p. 16, 131, 214, 297, 374; Vol. II. p. 197, 388. The turning of this work into verse, may be considered as a proof of the esteem in which it is held. The popular tale of *Kamroup* † has, in like manner, been converted into a poetical romance.

* The books of India and Turkey are frequently written and embellished with as much beauty and splendor as those of Persia; yet a person conversant in Oriental manuscripts, will (generally) distinguish, without much difficulty, the Turkish and Indian transcripts from those of *Iran*.

† This Indian story has been translated by Captain Francklin, under the title of "The Loves of Rajah Camarupa and Camalata."

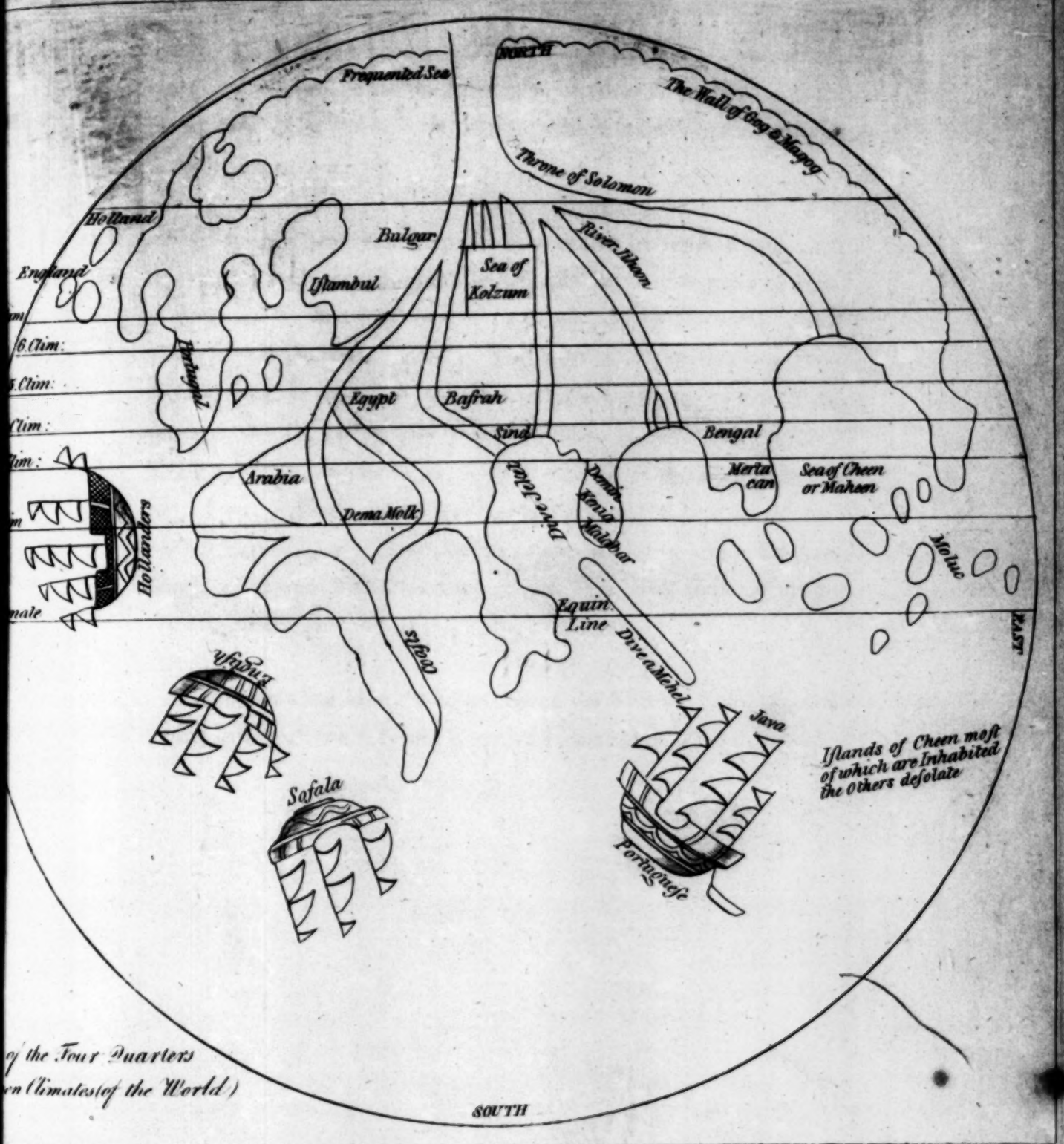
This map represents the world, that is, the Eastern Hemisphere, or as much as was known to the ancients and the Asiatick geographers. The Cardinal points are marked by Arabick words, (for the modern Persians borrow all their terms of science and philosophy from the Arabians) شمال North, جنوب South, مشرق East, مغرب West.

Like the ancients, our Asiaticks use the vague and unsatisfactory division into seven climates, which are expressed in the map by red lines, marked اول اقليم first climate, ثاني اقليم second climate, ثالث اقليم third climate, &c. The Equinoctial line خط استوا forms the first climate.

Some name seems to have been omitted after the word سواهل *coasts or shores*; and I must acknowledge my ignorance of دما ملک *Dema mulk*, جکت *Jiket*, مرطهان *Mortahan*, كنيات *Keniat*, and دميين *Demin*, though it is not improbable that these two last (which are written over Malabar ملبار) may have been erroneously put for *Deccan* and *Carnatic*. The most glaring mistake is that of بحر قلزم or Sea of *Kolzum*, (the Red Sea), for بحر خزر the Sea of *Khozr*, or the Caspian.

The wall of *Yajouje* and *Majouje* سد ياجوج ماجوج and the throne of Solomon تخت سليمان occupy those northern regions of which the Eastern geographers are almost totally ignorant. Holland, ولنديز *Walandiz* or *Oulandiz*, is described as an island situated north of England. The islands of Great Britain and Ireland are







styled انگریز *Ingriz*. Below *Basra* بصره we find the word مسند *Mesned*, or *Mesind*; but the letter *M* is certainly redundant, and the word *Sind* سند belongs to the river which is described running in a strait line near it.

It appears that this map has been drawn by some Indian artist acquainted with the European settlements in various parts of Hindustan; as he has marked the ships of پرتگال *Portugal*, انگریز *Ingriz*, and اولاندیز *Oulandiz*. The word سفاله *Sofala* is written between the fourth ship and that which ought to be named the coast of Africa. From the relative situation of استنبول *Istamboul* Constantinople, and Portugal, with the outline of the Mediterranean Sea, I am inclined to believe that the artist had seen some old European map or chart. Any farther remark would be unnecessary, as the second map, with the names in English, will serve to explain the original.

This manuscript is in the collection of Sir Robert Chambers, late Chief Justice of the Supreme Court of Judicature in Bengal.

Two Passages from the Bostan of Sadi—Trans-
lated by GEORGE SWINTON, Esq.*

از بوستان سعدی

دو تن پرور ای شاه کشور کشای
یکی اهل رزم و یکی اهل رای

ز نام اوران کوی دولت برند

که دانا و شهبشیر زن پرورند

قلم را و شهبشیر را دوست دار
که در هر دو بستند تدبیر کار

هرانکو قلم را نورزید و تیغ
بر و کر بهیرد مکوای دریغ

* This young Gentleman's proficiency in Oriental Literature, sufficiently recommends the excellent system of instruction adopted by the Rev. Dr. Moodie, Hebrew Professor in the University of Edinburgh.

قلم زن نکو دارو سبشیر زن
نه مطرب که مرد نباید زن

نه مرد نیست دشمن در اسباب جنگ
تو مدهوش ساقی و اواز چنگ

بسا اهل دولت بیازی شست
که دولت برقتش بیازی ز دست

نکویم ز جنگ بداندیش ترس
که در حالت صلح از او پیش ترس

بسا کو بروز ایت صلح خواند
چو شب شد سیمه بر سر خنجر راند

ز ره پوش خسپند مرد افکنان
که بستر بود خوابگاه زنان

باید نهان جنگ ساختن
که دشمن نهان آورد تاختن

حذر کار مردان کار آتپست
یزک سد رونین لشکر کپست

I.

O king! conqueror of nations, encourage two sorts of persons;
the one skilled in war, the other in counsel.

If you wish to win the palm of empire from other potentates,
you must cherish both the warrior and the counsellor.

Show regard to the pen and the sword; for by means of these two
are the affairs of government best conducted.

Should the king, who despises the pen and the sword, be cut off,
beware not his fate.

Esteem the statesman and the soldier, not the musician; for it is
not from a woman that wisdom or valour can come.

While the enemy is preparing for war, it becomes not a king to
give himself up to banquets and music.

Many powerful princes have spent their lives in the pursuit of
pleasure; and by their love thereof, they have lost their power.

Fear not the seditious in the time of war; they are more to be
feared in the time of peace.

Many who have professed peace in the day, have at night fallen
on the unwary slumberer.

When the warrior retires to rest, he keeps his armour on: a soft couch is the place of repose for women only.

The schemes of war should be planned secretly: for the enemy in secret maketh his assault.

Caution is the protection of a wise man, as the night guard is the brazen rampart of a camp.

II.

از بوشاقان بپوش
که در بوشاقان بپوش

شنیدم که طغرل شبی در خزان
گذر کرد بر هندوی یاسیان
ز باریدن برف و باران و سیل
بلرزش در افتاده هجوسه پیل

دلش بر روی از حریف لورج جوشن
که اینک قبا پوستینم بپوش
دمی منتظر باش هر طرف بام
که بیرون فرستم بدست غلام

در این بود باد صبا دروید
شهنشه در ایوان شاهي خرید

و ساقی پری چهره در خیل داشت
که طبعش بر و اندکی میل داشت

تباشا نرکس چنان خوش قتاد
که هندوی مسکین برقتش ز یاد

قبا پوستین بر گذاشتش بکوش
ز بد بختیش بر نیاید ز دوش

.II

مکر رنج سرما بر و بس نبود
که دور سپهر انتظارش فرود

نکه کن چو سلطان بغلت بغفت
که چوبک زنش با مدادان چه گفت

مکر نیکبختت فراموش شد
که دستت در اغوش اغوش شد

تراشب بعیش و طرب میزود
چه دانی با ما چه شب میزود

فرو برده سر کاروانی بدیک
چه باب از فرو رقتکان بریک

بدار ای خداوند روزگ بر آب
که بیچارگان را گذشت از سرتاب

توقف کنید ای جوانان جست
که در کاروانند پیران سست

تو خوش خفته در هودج کاروان
مبار شتر بر کف ساربان

چه هامون چه کوه و چه سبک و رومال
ز ره باز پس ماندگان پرس حال

ترا کوه پیکر هیون میبرد
پیاده چه دانی که چون میروند

بارام دل خفتهگان در پنه
چه دانند حال شکم کرسنه

II.

From the Bostan of SADI.

I have heard that King Togrul, in an autumnal night, passing by an Indian centinel, while the hail and the snow lay thick on the ground, observed him shivering with cold, like the star Soheil.

The king, moved with compassion, said to him, Behold here is

my warm mantle of fur; remain a moment on this terrace, and will send it out to you by one of my slaves.

The wind at this time was piercingly cold, and the king retired into his royal apartment.

There he had a favourite slave, beautiful as an angel, whose company was so engaging, that the poor centinel was entirely forgotten.

The king wrapped himself up in the fur mantle, which the centinel's evil fate had doomed should never be sent unto him.

The sufferance of the cold was not the soldier's only distress; it was increased by his disappointed expectation.

These were his reflections in the morning, when the Sultan was lost in sleep:—

Perhaps your good fortune made you neglectful of me; for you was engaged in caressing your fair one.

With you the night glides on in pleasure: How do you think the night passes with me?

While the caravan are refreshing themselves with meat and drink at the inn, what anxiety have they for the traveller left behind, wandering among the sands?

Dispatch thy boat, O mighty one! into the river; for the wretches, who are attempting to wade through, are ready to be drowned.

Slacken your pace, O youths full of vigour! there are also in the caravan feeble old men.

O thou who sleepest quietly on thy litter! whilst thy driver guides the reins of the camel, behold what mountains, what deserts, what rocks, and what sands: enquire into the condition of the wearied traveller.

Your lofty camel bears you smoothly along: What know you of the fatigues of those who travel on foot?

Reposing at your ease, as you proceed on your journey, you never think of those who are perishing with hunger.

Alphabet of Corea—Extracted from a Japanese Book, and explained by Dr. HAGER of Vienna.

THE following alphabet, which I have reason to believe is not yet known in Europe, was taken from a *Japanese* book, printed in *Sin* and *Canna*, or with *Chinese* and *Japanese* characters. The title of the work is given in the annexed plate, No. I. *A Description and Account of what is to be seen in three Kingdoms.* Those three kingdoms are intituled, as in the plate No. II. *Chao-fien* in *Chinese*, and *Tjo-fin* in *Japanese*; a peninsula to the east of China, and to the west of Japan, better known in Europe under the name of *Corea*. The second is described by the characters No. III. or *Lieu-kieu*, a kingdom composed of thirty six islands, thus called by the *Chinese*, and by the *Japanese* *Riu-kiu*, lying to the south of Japan. The third kingdom is the character No. IV. or *Je-ssu*, an island to the north of Japan, and under its dominion. This is the famous *Terra Jedso*, discovered by the Dutch in the last century, of which much has been talked, since it was supposed to belong to the north-west coast of America, and now is ascertained to be but an island near the *Kurilic* islands of the *Russians*, at the south of *Kamtchatka*.

Δ이 je Δ치 fi Δ모 mo Δ예 se Δ가 soe	Δ라 ja Δ목 ma Δ누 he Δ소 foe Δ소 ho Δ하 e Δ부 te Δ사 a Δ자 sa Δ기 ki Δ순 u Δ미 me Δ이 mi Δ시 si	Δ소 fo Δ타 ta Δ레 re Δ소 so Δ소 tsoe Δ네 ne Δ나 na Δ라 ra Δ마 moe Δ레 oe Δ추 i Δ노 no Δ노 no Δ코 koe	Δ이 y Δ로 ro Δ하 fa Δ니 ni Δ호 fo Δ헤 fe Δ토 to Δ지 tsi Δ리 ri Δ노 noe Δ로 roe Δ노 no Δ노 na Δ가 ka	Δ三國通覽圖說 Δ月羊 Δ琉球 Δ蝦夷
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三國志



The alphabet here published, and belonging to the first of those kingdoms is *syllabick*, like the *Siamese*, the *Birmanick*, and other alphabets of Asia, or like the *Axumitic* and *Amharic* of Africa. The difference, however, is, that the same consonant has, through all the five vowels (which they use like the Europeans), a quite different figure. Thus *Fa* is totally different from *Fe*, *Fe* from *Fi*, *Ka* from *Ke*, *Ke* from *Ki*, &c.; which is not the case, for instance, in the *Devanagari*, or in the *Habessinic* alphabet, where the same letter is kept; and a small variation only, shews the vowel annexed to be either *a* or *e*, or *i*, &c.

The alphabet of *Corea* is likewise not used *horizontally*, as almost all the alphabets we know, but *perpendicularly* only, like the *Tartare-Manichou*, which Mr. Langles, however, in his publication at Paris, has changed into a horizontal alphabet; or like the *Mongolic* and *Kalmyk* alphabets, which, as it is known, are, with few deviations, the same as the *Manichou* alphabet.

Our alphabet then, is, like the *Mongolic*, written perpendicularly, but not from the left to the right, but from the right to the left. This perpendicular way of writing was not unknown to the Greeks, who called it, as *Bayer* observes, *κατακόρυπον*; and was usual amongst the Syrians too, who, according to the testimony of *Abraham Ecchelenfis*, wrote in this way. However, the specimen of *Mendeian*, or *Sabeian* manuscripts contained in the Paris library, and published by *Norberg*, though very ancient, as it seems, appears not to be of a *perpendicular* direction. The reason, perhaps, is, because, as *Solomon Esved* (in the *Acta Erudit.* 1731) assures us, the Syrians used

to turn the paper when writing *perpendicularly*, and then used to read *horizontally*, which the *Mongols* or *Mantchou* themselves, as *Bayer* relates, sometimes use to do. (*Commentar. Petropoli. Vol. VI.*)

Our alphabet consists of forty-seven letters, or rather characters and figures; for the letters themselves are but fourteen, *nine consonants* and *five vowels*; the same consonant being, as I have said, through all the *five vowels*, another character or figure. I would therefore rather choose the order kept by *Kæmpfer*, in his *Table* of Japanese alphabets, by *vowels*, than the order, or rather the disorder, of the Japanese *i, ro, fa*, from which three first letters their alphabet is called thus, like our European *a, b, c*.

Having, then, fourteen sounds only, the *Corea* alphabet resembles, in respect to number, the famous *اويغور* alphabet, which Dr. Hyde confounded with the *دلبرجين* and Sir William Jones seemed inclined to believe *Zend* or *Pehlavi*, having probably not read what *Bayer*, fifty years before, had proved upon this subject. But as to the form of the characters, our alphabet has not the least resemblance to any other; neither the *Aramæan* nor the *Chaldaick Phœnician*, whence, as *Büttner* justly observes, so many alphabets, both in Europe and Asia, manifestly are derived; neither to the ancient *Pali* alphabet, which *La Loubere* confounded with the *Birmanic*, and the French Encyclopedists, in their *Alphab. Anc. et Mod.* gave as *Pali*, misleading thereby others; nor to any of the neighbouring countries, such as the *Tagala*, or the *Java* alphabet; if not, perhaps, to the characters of *Tung-king*, which *Fourmont* mentions in his Catalogue of Oriental Manuscripts, and I had not

an opportunity of seeing, though, as *Rhodes* relates, that people has the letter *l*, which, in our alphabet, as well as in the *Japanese*, is wanting.

It has only some letters resembling the *Japanese Catta-canna*, which, in the above description, I found joined to each character, in order to shew its value, and I join here in the same way that I found it. But even those *Japanese* letters, which resemble the alphabet of *Corea*, have quite another value; and, after all, the question would be, whence the *Japanese* themselves took their *alphabetick* letters, as their neighbours the *Chinese* employ no others but the *Man-tchou* characters at court. The perusal of the *Chinese keys*, or elementary characters, shewed me that they were both a compound of some of those keys, of *one, two, three, and four* lines, as the *Chinese* call them. I could prove that satisfactorily, if I did not fear, in so dry a matter, to become tedious. I shall therefore only quote the first letter of the *Corean alphabet*, in order to prove my assertion. This letter is composed of the *Chinese* character *Kivèn*, which is the *second* key of the two hundred and fourteen *Chinese* keys, and of the character *çu*, which is the *twenty-eighth*.

In the same manner, the first *Japanese catta-canna* character is nothing else but the ninth *Chinese* key *gin*, as the *Chinese* use to express it in composed characters, *to the left hand*, and so farther. The same I found in the two other alphabets usual in *Japan*, the *Firo-canna*, or the vulgar, and the *Iamato-canna*, or the Ecclesiastic, though cursive characters, and not *ching-çu*, or straight character; as of their ancient characters, which they call *Taf*, as well as of the

learned *Sſo*, the ſame is to be ſaid. Both are manifeſtly an imitation of the Chineſe. This ſeems to prove, that the Japanefe have derived all their learning originally from this people, as not only their ſignificative characters, but the alphabetick or ſyllabic ones, are taken from the Chineſe; which is moreover proved by their calender, their zodiack, their chronology, arms, ſeals, and other arts and ſciences borrowed from the Chineſe; and even their language, though different in words, is quite the ſame, as to the grammatical conſtruction, with the Chineſe.

Finally, concerning the authenticity of the *Corea* alphabet, which I here firſt publiſh, I think it a duty to the Publick to put it beyond all doubt, after the forgery of an alphabet of the neighbouring iſland of *Formoſa*, printed not very far from here, and after ſeveral apocryphal alphabets publiſhed but lately in London itſelf, amongſt which I chiefly point out the *Hunic*, having had myſelf an opportunity, ſome years ago, of ſhewing its falſhood, againſt *Bel*, *Deſericius*, and other Hungarian authors, who, pretending to be deſcendants of the Huns, exhibit ſuch as the alphabet of their anceſtors; whereas no ſuch manuſcript, or inſcription, ever has been found, either in *Hungary*, or in *Tartary*, or any where elſe; and *Lambecius*, the librarian of the Emperor, having been ſent expreſsly, by Leopold the Firſt, from Vienna to *Bude*, when that capital was ſtill under the dominion of the *Turks*, for making reſearches amongſt the precious *Corvinian* collection of ancient Hungarian manuſcripts, found none except *Greek* and *Latin* works. I declare alſo the Japanefe work to be in poſſeſſion of

Mr. *Tisfingb*, the last Dutch Ambassadour to the Court of *Pe-king*, who twice visited *Japan*, from *Batavia*, and brought this book, with other Japanese works, from *Jeddo*, the capital of that kingdom, where it was presented to him by the author himself, called *Katsuragwa Hozuw*, one of the physicians to the present Emperor of Japan.

A General Catalogue of Sanscrit Manuscripts.

THE following account (in Hindostanny) of the most valuable Sanscrit Books, was written at the desire of Sir ROBERT CHAMBERS (late Chief Justice of the Supreme Court of Judicature in Bengal), by a learned *Pundit*, who lived in his family.—The original catalogue contains the names in *Devanagari*, or the proper Sanscrit character, of which the Editor is sorry that he cannot, at present, procure any representation in moveable types.

سپس کرت کتابونسمین سب جگہ جواچھی کتابین هین
جنکی نانوں میری تین اوتی هین ونکا تعلیقہ اور کیوں
کی کنتی میں لہکتاھوں ونہونکی بیچ سب شاسترونکی
کہاں چار بید هین جو آپ سین مشہور هین اور ونہونکو
هندو لوک بہت مانیتی هین شاستر چودہ هین جونکو

سڀس ڪرت والي وديا ڪهتي هيئن اور سڀ مسلمان علم
 بولتي هيئن هرهر ويد بيڪ بيڪ وديا ڪهتي هيئن اور
 جن چارونسين سڀ وديا نڪلي هيئن اور ونهي چارونڪي
 پيڇهي سڀ وديا چلتي هيئن پهلي چار ويدونڪي، نانو
 لهڪتا هون

I am about to write a Catalogue of Sanscrit Books, such as are reputed excellent in all places, the names of which are come to me. Among these the four Vaid (vulgo *Baids*), are the mine from which all Shasters are extracted; which Vaid is famous of themselves, and are much revered by all Hindoos. There are fourteen Shasters; otherwise called, by Sanscrit writers, *Videah*; and by all Mahometans, *Ellem*, (i. e. *Sciences*.) Every *Vaid* is of itself a Science. From those four, all the other Sciences are derived; and after those four, all the rest follow, as inferiors. I therefore write, first, the names of the four Vaid:

پهلا زيڪ ويدهي پچيس هزار شلوڪ ڪنيتي هي

The first is *Reek Vaid* (*Bede*), containing twenty-five thousand stanzas.

دوسرا ييجور ويد وه پچيس هزار شلوڪ هي

The second is *Tajur Vaid*, containing twenty-five thousand stanzas.

تيسرا سام ويد وسڪي ڪنتي پچيس هزار شلوڪ هي

The third is *Sama Vaid*, which also contains twenty-five thousand stanzas.

چوتها اتهرون ويد هي وسكي ڪنتي پچيس هزار شلوڪ هي

The fourth is *Atthervan Vaid*, the sum of which is likewise twenty-five thousand stanzas.

Of the Ancient Mythological Poems, called Poorans.

بوهوان بياس مني يشرجي ني ڪاهي اتهارا پوران
ويهن سين برهم پوران جن ڪا پهلا اور برهمانده پوران
چڪاهي پچهلا

The illustrious *Beasmany* composed eighteen *Poorans*; of which *Brehm Pooran* is the first, and *Brabmandab Pooran*, the last.

انهي اتهارا پوران ڪا جدا جدا نانو اور ڪنتي ڪي طرح
وهتوڪي مين لهڪتا هون

Of these eighteen *Poorans*, I shall write the names separately; with the number (of stanzas) in each.

تن اتهارا ونهين سين پهلا پوران ڪا نانو برهم پوران هي
دس هزار شلوڪ هي

Among these eighteen, the name of the first *Pooran* is *Brehm Pooran*; in it are ten thousand stanzas.

دوسري ڪا نانو پدم پوران هي پنچين هزار شلوڪ هي

The second is named *Padm Pooran*, and contains fifty-five thousand stanzas.

تیسرا بشن پوران هي وه تیس هزار شلوک هي

The third is *Viṣṇoo Pooran* (vulgo *Bisben Pooran*), and contains twenty-three thousand stanzas.

چوتھا شیو پوران هي وه چوبیس هزار شلوک هي

The fourth is *Sheva* (or *Sheoo*) *Pooran*; in it are twenty-four thousand stanzas.

پانچوان لنگہ پوران وه یکارہ هزار شلوک هي

The fifth is *Lingah Pooran*, containing eleven thousand stanzas.

چھتوان کرودہ پوران وه انیس هزار شلوک هي

The sixth is *Garoodah Pooran*, and contains nineteen thousand stanzas.

ساتوان ناردہ پوران وسہین پچیس هزار شلوک هي

The seventh is *Naredeb Pooran*; in it are twenty-five thousand stanzas.

اتوان شري بہاگوت پوران وسہین اتہارہ هزار شلوک هي

The eighth is *Shree Bhāgowat* (or *Bhagwat*), *Pooran*; in it are eighteen thousand stanzas.

نوان اني پوران مویبذره هزار چار سي شلوک هي

The ninth is *Agney Pooran*, containing fifteen thousand five hundred stanzas.

دسوان سکند پوران هي مو یکا سي هزار بيک سي
شلوک هي

The tenth is *Scunda Pooran*, containing eighty-one thousand one hundred stanzas.

N. B. There is reason to believe that this book is partly geographical.

يکاروان بهويشت پوران هي وه چوده هزار پانچ سي
شلوک هي

The eleventh is *Bhavesbyut Pooran*; it contains fourteen thousand five hundred stanzas.

باروان برهه وي ورت پوران هي مو اتهارا هزار شلوك هي

The twelfth is *Brahma Veyverta* (vulgo *Weywerta*) *Pooran*, containing eighteen thousand stanzas.

تيروان مارکاتدي پوران هي وسين نو هزار شلوك هي

The thirteenth is *Marcandayab Pooran*; in it are nine thousand stanzas.

چودهوان وامن پوران هي وسين دس هزار شلوك هي

The fourteenth is *Wamena Pooran*; in it are ten thousand stanzas.

پندروان وارها پوران هي وه چوبيس هزار شلوك هي

The fifteenth is *Wardaba Pooran*, containing twenty-four thousand stanzas.

مولوان متا سي پوران هي وه چوده هزار شلوک هي

The sixteenth is *Mutfya* (vulgo *Mutfy*) Pooran, containing fourteen thousand stanzas.

ستروان کورم پوران هي وه ستره هزار شلوک هي

The seventeenth is *Coorma* Pooran, containing seventeen thousand stanzas.

اتهاروان برهمنده پوران هي وسين باره هزار شلوک هي

The eighteenth is *Brabmandab* Pooran ; in it are twelve thousand stanzas.

Of the Mythological Poems called Oopah Poorans.

اتهار پوران سين جدي اور اتهار اوپه پوران هين طرح
اور شعر انکي ونه يکي جيسي هين ونه يکي تابع هين
انکي نانو اور گنتي لهکتا هون

Besides the eighteen Poorans, there are eighteen *Oopah* Poorans : the form and versification of the latter are like those of the former, of which they are imitations. Of these I am about to write the names and number of stanzas.

تن مين پهلا واماین چوبیس هزارو شلوک هي

The first among them is the *Ramaion*, which contains twenty-four thousand stanzas.

دوسرا بريھت ماردی هي

The second is *Brebut Matedeeya*.

تیسرا نندکیشور سہیتا هي

The third is *Nandakishur Sambeta*.

چوتھا ناردي پنج راتر هي اويہ پوران هي

The fourth is *Naredeeya Panchratry Oopah Pooran*.

پانچوان اکھيتک اويہ پوران هي

The fifth is *Akbaytuck Oopah Pooran*.

چھتوان ديوي پوران هي

The sixth is *Daivy Pooran*.

ساتوان کالي پوران هي

The seventh is *Caly Pooran*.

آٹوان بريھت نارسہم اويہ پوران هي

The eighth is *Brebut Naresimbum Oopah Pooran*.

نوان بريھت ويشنو اويہ پوران هي

The ninth is *Brebut Veishnow Oopah Pooran*.

دسوان پربھاسکھ اويہ پوران هي

The tenth is *Prebbasuck Oopah Pooran*.

يڪاروان ليلاوتي اوپه پوران هي

The eleventh is *Leelawatty Oopah Pooran*.

باروان بريهت ننديم اوپه پوران هي

The twelfth is *Brebut Nundeeyam Oopah Pooran*.

تيروان يڪ آمره اوپه پوران هي

The thirteenth is *Aikamerah Oopah Pooran*.

چودهوان يڪ پاده اوپه پوران هي

The fourteenth is *Aikâpadam Oopah Pooran*.

پندروان لکھو بهاڪوت اوپه پوران هي

The fifteenth is *Lagboo Bhagowat Oopah Pooran*.

مولوان مرتينجي اوپه پوران هي

The sixteenth is *Mirtwinjey Oopah Pooran*.

ستروان انگيرس اوپه پوران هي

The seventeenth is *Angeruffa Oopah Pooran*.

اتھاروان شامب اوپه پوران هي

The eighteenth is *Shamba Oopah Pooran*.

پران شاستر کي سات يڪ مشهور ايتھاس هي حکانانو
مها بهارت وسين کنيتي يڪ لاک پچيس هزار شلوک هي

Belonging to the Shafter (or Science) of Poorans, is a famous *Ittibafs* (i. e. historical poem), called the *Maha Bhāret*: it consists of one hundred and twenty-five thousand stanzas.

ايتھاس سڄي کا نانو ميني سناهي وسکو هون ني ديکها
نہين هي هم جانيتي نہين هيٺن يٿاس سڄي اور کوي
کتاب هي يا مهابارت کا دوسرا نانو هي

I have heard the name of an *Ittibafs*, called *Samuchey*, but have not seen it; I therefore know not whether *Ittibafs Samuchey* be another book, or another name for the *Mahabbāret*.

يتھونگي سيواي جو جو کتاب بيت مين هي وس وسکو
کاب بيا کہيتي هيٺن کاب يونسين مشهور کتابو نگی
نانو هيٺن لکتا هون

Whatever books there are in verse, besides these, are called *Cavya* (vulgo *Caby*): of the most famous books of this kind I will write the names.

کابیونگی پيچ پہلا کابي رکھوومش هي تسکي کنيتي
پندرہ سي شلوک هي

Of these, the first *Caby* is *Caby Raghurvamsh*, containing fifteen hundred stanzas.

دوسرا کابي کبار سبھو هي وسکي بيک هزار شلوک هي

The second is *Caby Cumara Sambhaw*, which contains one thousand stanzas.

ٽيسرا ڪاٻي ميڪه دوت هي تسڪي ڪنيتي دو سي
شلوڪ هي

The third is Caby *Maighadoot*, containing two hundred stanzas.

چوتها ڪاٻي شي شويال ودهي ماڪ بهي ڪهيتي هيڻ
وسڪي ڪنيتي تين هزار شلوڪ هي

The fourth is Caby *Sheshu pall Wadb*, otherwise called *Magb*, containing three thousand stanzas.

پانچوان ڪاٻي بهاروي وسڪو ڪرات ارجني بهي نانو
هي تسڪي ڪنيتي تين هزار شلوڪ هي

The fifth is Caby *Bbarevy*, otherwise called *Keratayany*, which contains three thousand stanzas.

ڇهٽوان ڪاٻي بهيتي هي تسڪي ڪنيتي پانچ هزار شلوڪ
هي

The sixth is Caby *Bhatty*, which contains five thousand stanzas.

ساتوان ڪاٻي ني شد هي نسڪي ڪنيتي تين هزار
شلوڪ هي

The seventh is *Neyshudh*, which contains three thousand stanzas.

سڀ ڪاٻي تيڪا سد هي هيڻ يه تيڪا سهيت مانڪوڪي

All these *Cabies* have commentaries upon them, and these commentaries you will want.

[To be continued.]

Persian Ode of Khakani — *Translated by*
JONATHAN SCOTT, Esq.

لعل رخا سمن برا سروروان کیستی
 سنکدلا ستبکرا افت جان کیستی

سروقد تو دیده ام آه الف کشیده ام
 نرکس دیده دیده ام ز روح روان کیستی

از چمن که رسته نرکس نیر بسته
 قدر شکر شکسته غنچه دهان کیستی

دام نهاده بروی مست ز باده میروی
 شت کشاده بری سخت کبان کیستی

ابروی تو چو ماه نو برده ز ماه نو کرو
 آفت جانمن شنو فتنه جان کیستی

خاقانی غلام تو مست شده ز جام تو
 جان بدهم بنام تو روح روان کیستی

O! ruby face, jasmine bosom, waving cypress, who art thou?
Flinty heart, cruel tyrant, life destroyer, who art thou?

I have seen thy cypress-like stature; I have heard a deep sigh;
I have seen thy narcissus eyes; O! inspirer of souls, who art thou?

From the walks of the garden, bordered with hyacinth,
The sweetness of the sugar-cane is excluded. O! rosebud-lipped,
who art thou?

You walk spreading snares; you move flushed with wine;
You go taking aim; what fatal bow art thou?

Thy eye-brow, like the new moon, has robbed the full of her
splendour: Attend, Oh! torment of life, what torturer art thou?

Khakani, thy slave, is intoxicated with the wine of thy beauty;
I could sacrifice life for thy name. What animating soul art thou?

I would forfeit reason and religion for the pleasure of beholding
that lovely fair-one in my sleep.

*Persian Sonnet from the Dewan of Rafia'addeen**

—Translated by W. OUSELEY, Esq.

If she should say, "I have belonging to my court," on
this account I would place my foot on the ninth sphere of the

اگر بینم بخواب آن نازنین را

فدای او نمایم عقل و دین را

وگر یکدم نهم رو بر کف پایش

نمایم در نظر روی زمین را

و گر گوید غلام در که ماست

نهم پا به نهم جرخ برین را

مکن زلف سبب سارا پریشان

مده شرمندگی عطار چین را

جنان مستغرق دریای عشقم

که شناسم من از دست استین را

رفیع الدین ز روی صدق و اخلاص!

بنه بر خاک و راه ا جبین را

* See an account of this Poet, Oriental Collections, Vol. I.

I would forfeit reason and religion for the pleasure of beholding that lovely fair-one in my sleep.

If I could for one moment prostrate myself at her feet, I would no longer regard any objects on the face of this earth.

If she should say, "He is a slave belonging to my court;" on this account I would place my foot on the ninth sphere of the heavens.

Oh! dishevel not those ringlets, fragrant as jasmine! put not to shame, thereby, the perfumes of Cheen or Tartary.

I am so immerfed in the ocean of love, that I cannot discern one object from another.*

Oh! Rafieddeen, with the face of candour and fincerity, lay thy forehead in the clay of the path on which she treads.

* Literally, "know not my hand from my fleeve."

Persian Ode by HAFIZ.

حافظ

رحاله ناله تنه

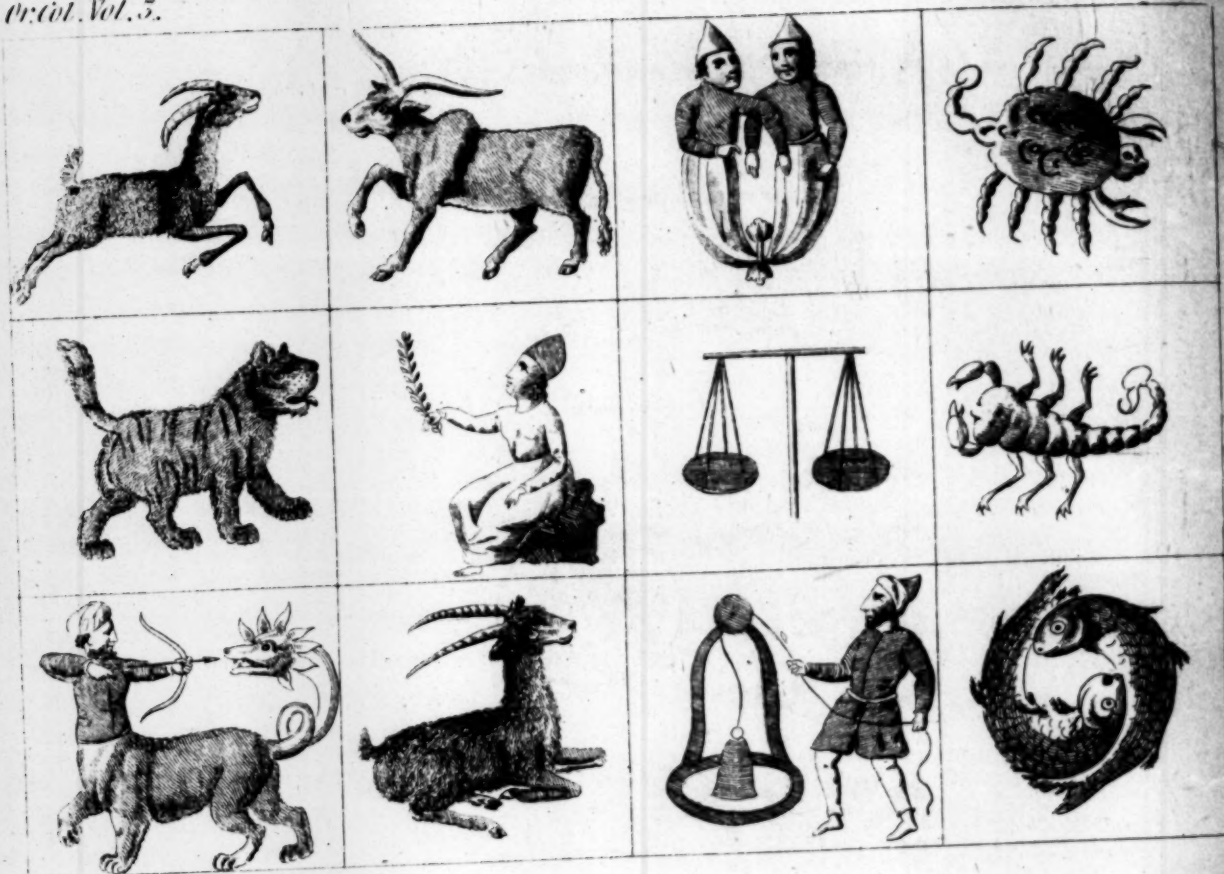
ما زیاران چشم یاری داشتیم
 خود غلط بودن آنچه ما پنداشتیم
 تا درخت دوستی کی بردهد
 حالیا رفتیم و تخیلی کاشتیم
 گفت و گو آیین درویشان نبوده
 ورنه با تو ما چراها داشتیم
 شیوه چشمت فریب جنگ داشت
 ما نداستیم و صلح انکاشتیم
 کلبن حسنه نه خون شد دلفریب
 ما دم هبت بر و بکاشتیم
 نکتها رفت و شکایت کس نکرد
 جانب حرمت فرو نکداشتیم
 گفت خود دادی بها دل حافظا
 ما محصل بر کسی نکاشتیم

Persian Ode by NEAMUT KHAN AALI.

نعمت خان عالی

جز روی تو در نظر ندارم
غیر از تو کسی دگر ندارم
خون گشت دل و نبیکشم اه
از بیم تو این جگر ندارم
خواهی که نکریم از فراق
من حوصله این قدر ندارم
جنس هنرم نمیخرد کس
عیب بود این که فر ندارم
خصمی مکنید با من از رشک
ای بی هزاران هنر ندارم
رقتم همراه عالی از خویش
جز شوق تو راهبر ندارم





Miscellaneous Plate.

THE first twelve figures represented in this plate are taken from the Eastern zodiack (that is, the zodiack of the Arabians, Persians, and Turks), as delineated in a curious manuscript of the *Ajaieb al Makbloucat* عجائب المخلوقات a celebrated work by Zakariah al Cazvini, often quoted in the preceding numbers of these Collections..

The first figure represents the Ram, *Aries*; called by the Arabians *حبل*

Fig. II. Represents the Bull, *Taurus*.

Fig. III. The twins or *Gemini* التوأمين called also by the Arabians *الجوزا*

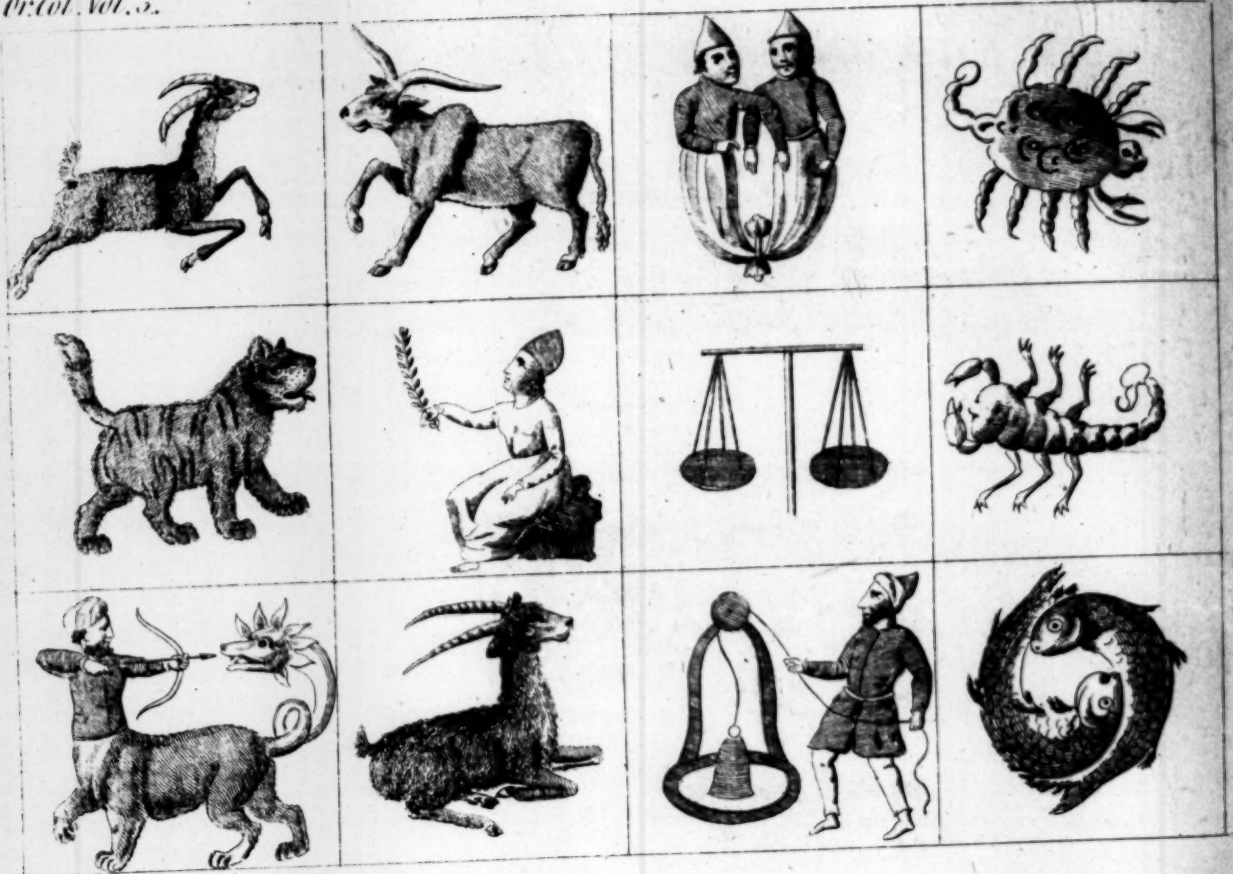
Fig. IV. The Crab, *Cancer* السرطان

Fig. V. The Lion, *Leo*; called by the Arabians *الاسد* by the Persians *شير* which word signifies also a tyger.

Fig. VI. The Virgin, *Virgo*, generally called, from the ear of corn or *spica* which she holds in her hand, *السنبلة* or *السنبيل* but sometimes styled *العذرا* the Virgin. She is represented on the famous Cufick globe, belonging to the Borgian Museum, with wings.*

* In nostro Globo alata Virgo, &c.

Assemani Globus Caelestis Cufico-Arab. p. cXLVI.



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Assemani Globus Caelestis Cufico-Arab. p. CXLVI.

Fig. VII. The balance or Scales, *Libra* البيزان

Fig. VIII. The Scorpion, *Scorpio* العقرب

Fig. IX. The Archer, *Sagittarius* القوس or الرامي

Fig. X. The Goat, *Capricornus* الجدي

Fig. XI. The Water-carrier, *Aquarius* الدلو He is here represented as drawing out a bucket from a well.

Fig. XII. The Fishes, *Pisces* السمك or السمكتين

Fig. XIII. Arabick inscription on a Cornelian seal preserved in the British Museum, one half larger than the original.

Fig. XIV. Is taken from a mutilated but very ancient image of the same size, cut in black stone, and preserved in the curious museum of Francis Douce, Esq. This idol was worn about the person of a Brahmin; and in its perfect state (as we may suppose from its elephant face), represented the Indian divinity *Ganesa*; of which an engraving may be seen in the Asiatick Researches, Vol. I. p. 226, Calcutta edition.

Fig. XV. A back view of the same idol.

Queries, Notices, Answers, &c.

TO THE EDITOR OF THE ORIENTAL COLLECTIONS.

SIR,

There is a manuscript noticed by Abbè Toderini, in his History of Turkish Literature (Vol. II. p. 82; and p. 32 of the original catalogue, same volume), of which some account would be very acceptable. It is one of the manuscripts preserved in the library of the Seraglio at Constantinople, and is intituled *سبع السائر في اخبار التاتار* translated by the Abbè, "*Sette vagabonde sopra gli avvisi dei Tartari*," or, as we may read it, Anecdotes of Tartarian History, by the Seven Travellers or Wanderers.

I am, Sir, &c.

R. S. T.

TO THE EDITOR OF THE ORIENTAL COLLECTIONS.

SIR,

The following passage from Mr. Gibbon's Decline and Fall of the Roman Empire, chapter fifty, note forty-one, induces me to trouble you with a Query:

"The seven poems of the Caaba have been published in English, by Sir William Jones; but his honourable mission to India has

“deprived us of his own notes, far more interesting than the obscure and obsolete text.”

In this passage Mr. Gibbon alludes to the promise of a *Preliminary Discourse and Notes*, which it appears Sir William Jones intended to have published soon after his translation of the *Moallakat*, 1783. (See Advertisement to that work.) Permit me to inquire whether any of those notes, &c. have been found among his papers?

Dr. Hager of Vienna has published the Prospectus of a Chinese Dictionary, to consist of one large volume folio, and to go to press as soon as a sufficient number of subscriptions shall have been collected. This work was first undertaken at Berlin, from a manuscript of Mentzelius, and other Chinese materials in the King of Prussia's library. Dr. Hager, since his arrival in England, has made use of a large manuscript dictionary, brought from China by Mr. Titsingh, late Dutch ambassadour at Peking; also of two dictionaries belonging to the Royal Society, and many others. The price to subscribers will be ten guineas; to non-subscribers fifteen: three guineas to be paid on subscribing.—The whole to be published in four parts.—The remainder of the subscription money to be paid on the delivery of each part.

Mr. Lebedeff, a Russian, who has spent several years in Hindoostan, is preparing for the press a Grammar of the Bengal Language, with many curious additions, illustrating the Antiquities and Literature of that country.

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VOL. III. No. II.

ORIENTAL COLLECTIONS.

1799.

*The Oriental Emigration of the Hibernian
Druids proved from their Knowledge in Astro-
nomy, collated with that of the Indians and
Chaldeans—From Fragments of Irish MSS.*

*By Lieutenant-General VALLANCEY, L. L. D.
F. R. S. M. R. I. A. &c.---Continued from
No. I. p. 31.*

21. **CEARO**, a name of Daghdæ. Antiq. Perf. *Cor*, vel *Cyr*,
Sol; Mod. Perf. *Kbor*, Sol and Heliotropium, (Vieyra.). The
Phœnicians had a temple *Betb-car*, 1 Sam. vii, 11, which Halla-
way derives from *Cor*, the celestial revolution. *Bbas-cara* is one of
the names of the Sun in Sanscrit, in the *Oseti* on Caucasus, *Khoore*,
the Sun.

VOL. III.

22. ELI ab ELIONIM, the Sun, (Cormac.) Phœn. אל El, idem quod בעל Bel. עליון Elion, unum e Dei nominibus, quod & excelsum sonat. This is the E'λιων of Sanchoniatho, who is said to have begotten the heavens and the earth, literally taken from the words of Moses, Gen. xiv. 19. אל עליון El Elion, Deus Elion genitor Cœli & Terræ, (Vulg.)

הילל Hill, or *ihil*, the most glorious irradiator; an impious title assumed by the kings of Babylon, in honour of the Sun, which they worshipped. "How art thou fallen, O הילל Son of the Morning!" (Isai. xiv, 12.)

אלף Allaba, serpens. Luna corniculata et Sol utrumque Arabes pro numine coluerunt, (Pocock.) Chald. אלה elab, Sol.

23. AN, ON, ONN, pronounced *Ong*, fire, the Sun; Ægypt. *Oein*, the Sun. The LXX have translated אן *an*, the Sun, and the city of On, Heliopolis. Ægypt. *Hon* nomen Solis, a quo civitas Solis Græcis ΕΛΙΟΠΟΛΙΣ, in paraphrases Chaldæa habet. אלה et אלות Elab et Elut, quæ Elium, hoc est solem facile notant, (Pafserus.) See the preceding article.

24. REIMI nomen de fuirfe. Reimi, the name of the god of fire, (Cormac.) Hence the Irish *fursa-nam*, to make a fire. Rama signifies fire, or quality, (Sir W. Jones's Antiq. of Ind. Zod.) Rama one of the great incarnate deities, whom the Indians believe to have been an appearance on earth of the *preserving power*. This is also the signification of *Reim*, in Irish.

Immediately before Buddha, says Sir William, come three great warriors, all named *Rama*; but on the question whether the 4th and 5th avatars be not allegorical stories of the two presumptuous monarchs, Nimrod and Belus, I assert nothing.

We have shewn that our Druids were well acquainted with *Buddha*, and it is not therefore surprizing they should have imported *Rama*, who was so near to the former.

Rama is a child of the Sun, in the second mythological age of the Brahmins. Sir William Jones thinks the three *Ramas* were only three different representations of the Grecian Bacchus, and either the *Rama* of the Scripture, or his colony personified; or the Sun, first adored by his idolatrous family.

In the sixth avatar, the deity descends in the form of *Parasu-Rama*, who totally extirpated the *Kuttri* race of kings, and gave their usurped empire to the Brahmins, while in Egypt, the *Sharmicas*, under the name of *Pallis*, or *Dynasty of Shepherd Kings*, de-throned and exterminated the race of earliest Cuthite usurpers, (Maurice Hind. 4to, Vol. II.) This passage unites the Irish History with the Indian, in a striking manner.

Parasu-Rama is probably our *Reimi furscoir*, or phurfscoir. Perf. فروز *furuz*, blazing, illuminating; *Furzud*, the planet Jupiter. Ar. فروغ *furugb*, splendor, light, flame; *furua*, intense heat. The story of *Perseus* is only an allegorical representation of the Solar luminary, for the original *Perseus* was the Sun, (Encycl.

Mythol.). Perf. *purze*, fire. And as we find the third Rama, named *Bali-Rama*, said to be the elder brother of *Creesna*, no doubt can be entertained of *Bali* being the Irish *Beal*, and *Rama*, the Druidical *Reimi*, the God of Fire, the Sun.

25. AODH, AODHAD, AODH-RUADH, the Sun, fire. Aodh-don, the Lord of Fire, the Sun; Ch. **𐤀𐤓𐤁** *aud*, a fire-brand, intense fire; the *Adonis* of the Phœnicians, and the *Adad* of the Syrians. The worship of Adonis, it is said, was carried into Syria by Deucalion, a Scythian. Quere, if **𐤀𐤓𐤁** Ch. *aida*, dies festus & solennis, Esth. i, 3, does not derive from this root, signifying the feast of fire; whence the Arab. عيد *aed*, a festival; عيد شريف *aid shereef*, the grand festival, Easter. In Irish, Oin-edd, Oin-id, Easter, literally the feast of On, the Sun, fire. In the Mythological Chronology of the Brahmins, the children of the Sun and Moon are supposed to have reigned in the city of *Audb*. The son of Brahma, who first reigned, was named *Atri*, a word resembling the Druidical name of the heavens, viz. *Atbar & Athari*.

26. AOS, fire; AOSAR, the Sun, God; AES-FEAR, God, i. e. Deus maximus. Perf. اوز *azar*, ignicolis Deus; Ar. از *ezz*, fire. *Al-Ezza*, an ancient idol of the Arabians, (Richardson): this is the Greek **ΘΗΣ**, the Sun, the letters of which make up 365, as before explained. Ch. **𐤀𐤓𐤁** *aza*, **𐤀𐤓𐤁** *asa*, ignis **𐤀𐤓𐤁** *aziz*; Phœn. the Sun's compeer, (Bochart.) Ἄτροι, θεὸς ὑπὸ τοῦ ἡλίου, *Æsi*, Dii apud Tyrrhenas, (Hesych.): in like manner *Ihre* derives *Godé* from the Mæso Gothic *Gudja*, fire, flame. The Etruscans wrote *Aesar*, and *Efar*; the Arabs *Ufar*, and *Dai-ufar*, i. e. perlustrans Deus,

Sol, (Schedius.) Quid ergo Dufares vel Dai Ufar apud Arabes sonat? num splendidus Deus, vel corruscantis, (Pocock Sp. Hist. Ar.)

Efar, Eswara, Uferi, Olsiri vel Oisleri, Sol, Ægyptiorum, (Jablonsky.) I think this is the **בַּזָּזֹר** *Baal-bazor*, of 2 Sam. xiii, 23, and not a god of tubes and pipes, and so applied to vegetables, as Hutchinson and Parkhurst will have it. **אֶפְרַיִם** in Chaldee, and Afar, in Irish, certainly signifies herbage, as in the Druids *Afar-lagoabhd*, enchantment by herbs; **אֶפְרַיִם** in Chaldee, as already explained. That Afar, or Efar, in general signified God, is allowed by the learned M. Hiller, in his *Onomast. Sacr.* p. 596; though it was not applied to one particular deity, as is clearly evinced by the names of Abd Efar, Afar Haddon, Tiglath Pil-Efar.

In the Sanscrit, Eswara means properly the Solar fire, (Maurice. In Ant. Vol. VI. p. 233.) *Oisfitea dan Aofar*, strike the harp to Aofar, is a favourite expression of the Irish poets. Agus an tan sin ag orphideadh d'Aofar cumhad idir ar da codhla: And then he struck the harp to (**אֶפְרַיִם** *chamu*, Phœn. Dominus.) the Lord Aofar, between his two sleeps; in other words, he arose at midnight to celebrate Aofar.

27. Ur, origin, beginning, fire, the Sun. *Nur*, the Sun, as *Balli Nur*, Heliopolis, many mountains and villages so called in Ireland. The Chaldeans and Syrians thought light and fire the origin of all things. Chaldæi quidem dicebant ignem etiam Ur, at Syris Aramæi non nisi Nuro, & quemadmodum in Ure Chaldæ-

orum ignis atque Lucis præcipuus cultus fuit, ita in Ur Mesopotamiæ Solis, in quo ut Chaldæi & Syri judicant *Lucis & ignis rerumque omnium origo*, & divinitatis quasi apex, (Bayer Ofrh. p. 5); hence Zeus was styled by the Greeks, Cham-Ur, *i. e.* *Καμυρος*. There was a Beth Ur, or temple of the Sun, (Numb. xxii, 5.) Hence Chryſor, or *כִּנְזֹר* *Chares Ur*, the Vulcan of the Phœnicians, *i. e.* qui igni opera metalla fabricat in qualvis formas, (Bochart.)

Arab. *هور bur*, the Sun. In Irish, *Ur-duba*, an eclipse of the Sun, or blackening of the Sun. Ch. *דַּבּ-וּר* *Dab-ur*.

This name appears to be compounded in the Sanscrit appellations of the Children of the Sun; in the second age *Urita*, in the third, *Uriadbala*, *Uriadrana*; and in the fourth, *Urucriya*, *Uira*.

28. SAM, SAMH, the Sun, the heavens. Samh-gubha, the Muses, the Gopia of the Brahmins. *Sambra*, summer, *Celtas* ab *Sam*. Heb. Sol Lat. (Cormac.) In the Samaritan, *Samy*, Sol & Cælum. Arab. *Sbems*.

שם Sam, Ch. and Syr. nomen Dei. Ægypt. *Som*, Sol & Hercules, (Jablonſki.) Syr. *Semes*, Sol à *שְׁמֵשׁ Sbemesb*, Ch. ministravit, sic Sol quod lumen mundo subministravit, (Buxt.)

Sanscrit: Sumitra, Somarsaman, Children of the Sun. Perf. *اسمان asuman*, heaven. Phœn. *Samen*, the Sun. *سَمُر Samur*, uriens, (Hyde.)

Sanskrit, *Sambhva*; adored by the God *Sambh*, or *Mahadeva*, on whom the City of the Three Worlds rested in the beginning, as on its main pillar; and whose lofty head is adorned with a crescent.

Cann, a very different word from *Cann*.

MOON.

I. **CANN, CONN, CHANN**, the Moon, full-moon, (Shaw); it signifies also a bright star. Hence the name of Epiphany is *Cann-Achra*, i. e. the Star of the Vision; and *Cann-Achdra*, the Star of the Journey; (of the Magi). The root I think is *כָּנָן* *chana*, *metari*; as *מָנָה*, *Luna sic dicta est à מָנָה mana*, numeravit unde

מָנָה *Meni*, *Luna*. Arab. *كَن* *kan*, pulchra nituit. *Kanus*, a planet; or from *כָּנָן* *cann*, circumvolvere.

Arab. *Ceanab*, the Moon, (Pocock. Sp. Arab. Hist.) *Bacchus* was called *Peri-Conius*, quia *Lunæ Sphæræ præficcit Bacchum*, (Bochart.)

Tibetani *Luna Cian*, (Georg.) Sanscrit, *Chand*, *Chandra*. (See *Dra in Art. Cycles*.)

Solem quidem Regem Cœli, & Lunam Reginam vocarunt, atque illam Amos sub nomine צִיִּן ciun, indicat, (Dath.) *Coun* Regina Cœli, (Thomassin.)

Ch. *כִּין* *Gin*; Syr. *Kina*, *Natura*: quidam deducunt à *כִּין* *Coun*,

ut sic dicatur quasi rerum omnium directrix. Heb. *Coun*, aptavit, disposuit hinc, *Kivris*, motus, & natura, principium motus, scilicet recti & naturalis, unde Syr. Rom. i, 26. *Kin*, *Ken*, *Keina*, vel *Ceina*, natura, omnium genetrix & directrix: this is the Irish *Cein*, *Ceinach*, nature; a very different word from *Cann*.

Vacuna, says Gebelin, was the name of the great goddess of the Sabines. Ovid speaks of the fires made in his time at the feasts of the ancient *Vacuna*, which confirms that this goddess was a symbol of the Moon. So *Vacuna*, is *una*, one; *vac*, *fac*, *mac*, great; the goddess by excellence. Had Gebelin known that *Be*, or *Ve*, in Irish, signified a goddess, and *Cann*, the moon, he would not have been so much astray.

From the root *כנן* *cann*, circumvovere, I think the *כיון* *ciuan*, or round cakes: in honore Reginae Cælorum—& *אחון סהר* *Achon Sibor*, Luna plena, (Millius de Gad & Meni.)

Hence the *Kann*, or Diana of the Etruscans, as Vossius rightly conjectures. *Bel* & *Moloch* sunt *Saturnus*, five *SOL*. *Nabo* & *Chiun* vel *Cion*, *Cean*, *Ceon* & *Cewan*: *LUNA*.

Ch. *חכמת הת כונה* *Sapientia dispositionis astrorum*, *astronomia*, (Buxt), shews the Chaldeans gave the same meaning to the word as our Druids, viz. the Moon, or any bright star. I take this to be the *Gan* or *Beleda* of the Celts. An *numen magicum* fit *Gan*, felicius ignoratur quam sectur, says Verelius. Keysser derives it from *Kéna*, a woman.

Chann became the *Yana* of the ancient Romans; as Chiun became *Juno*. So Scaliger observes, Janam enim Lunam vocabant. Jana est Luna & adjecto Dea facta DEIANA, et cum Deiva erat DEIVIANA.

Conn, signifying the full Moon, and a dog, the Egyptians represented the full Moon by the *Cyno-cephalus*, according to Horus Apollo; and *Coin*, and its diminutive *Coinin*, signifying a rabbit; in Irish or Indo-Scythian, probably, it signifies that animal in Sanscrit, and is the reason that the Brahmins represent the Moon by a rabbit, called *Coin* from its breeding monthly. The Egyptians represented the Moon by a cat, because the numeral letters of the word CAT make up the number thirty, (Horus Apollo.) In the Malabar, Chan-teran, the Moon.

In the Mythological Ages of the Brahmins, under Children of the Moon, we find *Jabnu* and *Janamejaya*, names very similar in sound to our *Ghann*.

2. CABAR, a crescent; the antlers of a buck; the Moon in her increase or decrease: hence Diana was represented with antlers.

كبر *Kabar* was a name of the Moon, with the Pagan Arabs. Cum Uranius ille Arabum nihil aliud fit quam *Sol*, certe Urania seu *Kabar* nihil aliud erit, quam Luna, Domina Cœli, a potentia & magnitudine dicta est. I believe this great Orientalist is mistaken in this derivation. Isis of the Egyptians was also represented with antlers, and therefore the same as *Eas* of the Druids.

3. *Eas*, the Moon; *Easconn*, full Moon; *Isa*, the Goddess of Nature, personified, of the Brahmins: Mr. Maurice thinks the name alludes to the Heb. **אִשָּׁה** *Isa*, the first grand parent, which the Rabbins assert to have been the original name of *Eve*. The Druidical *Eas*, I apprehend to signify the *horned Moon*, called by the Chaldeans **ܠܝܬܐ** *boze*, which Teblebius describes to have been in the form of a horse shoe. — Amuletum, figuram argenteam, cujus fabrica rotunda instar Lunæ, nisi quod pars circuli vacua, ad modum soleæ ferræ quæ calceantur equi: something like a horse-shoe. Hæc, filo adalligatur & appenditur collis puerorum ad averruncationem, (Schultens.) These amulets were of gold, in this country; many have been found in the bogs, and described in my Collectanea.

The old Arabian name of Diana was **أصبيوتا** *Afiut*, according to Kircher. **هوز** *Huz*, the Moon.

The Egyptian Isis, bears on her head a Lunar crescent

Astarte, a Phœnician Goddess; the same as Astaroth of the Scripture, is called the Queen of Heaven, and some believe the Moon was adored under that name. Lucian, who wrote particularly concerning this goddess, expressly says that she is the Moon. Sanchoniathon says, she was represented with a cows head, the horns emblematically describing the Moon, (See Cabar, the preceding article.) *Eas*, in the Irish, is a negative particle, from the Ch. **אֵשׁ** *asa*, signifying to destroy, to demolish, to cause any thing to exist in a state different from what it was in before; and *tairr*, in Irish, is a circle or circuit. *Lastairt*, or *Astarte*, may signify the

Moon in her quarters; *Tairt* may be formed of the Arab. **قمر** *qamar*, *daerut*, or of **ايطار** *itar*, a circle.

_____ with these in troop

Came *Astoreth*, whom the Phœnicians called

Astarte, Queen of Heaven, with *crescent horns*;

To whose bright image, nightly by the moon,

Sidonian virgins paid their vows and songs.

(Milton. P. L. B. I.)

EASC, EASG, the Moon; a revolution of the Moon; a month.

Ch. **עצקא** *azka*, circulus, cyclus, mensis.

The festival of the Paschal Lamb of the Jews, is supposed, by some Hebræists, to be derived from **פסח** *pasach*, transire. Agnus Paschalis cujus sanguis liminibus ædium aspersus signum erat transitus Angeli, qui primogenita Egyptiorum occidebat. Buxtorf has written largely on this festival, but gives no derivation of the word. Some think it an Egyptian word with the usual prefix P. The festival depends on the Moon, being always the first full Moon of the new year, or the sabbath immediately following. The Jews, on this festival, make circular cakes, as the Pagans did to the Queen of Heaven.

The name for Easter, in Irish, is *Ceasc*, or *Caisc*, a contraction of *Cead Easc*, the first full Moon, as in *Cead-eas*, new Moon. Ch. **עחדאס** *chadas*, novus, recens. **עחדאס** *Chodis*, mensis, quia incipit semper ab innovatione Lunæ. Had the Irish word for Easter

been borrowed of the Hebrew *Pasach*, it would have been written *baisc*, *paisc*, or *faisc*; C is a letter of a different organ, and could not have been substituted for P: *Caisc* is consequently a contraction of *Cead-easc*, the first full Moon. Ar. *نير* *neiur*, the Moon; *Neiur* *اصغر* *asgbur*, the same.

Brain, the new Moon; I think from *bar*, revolution, and *an*, a planet. Arab. *burun*; Perf. *Pern*; the Moon.

LUAN, the Moon: *i. e.* *An*, the planet of L, $L=30$.

EAG, the Moon. Ogga, nom de la Lune chez les anciens Orientaux & de Minerve chez les Lacedemonians, & en Beotie, (Gebelin.) This is the ΑΓΑΙΒΑΛ given us by Spon and Gruter; the deity in Spon is represented with a crescent on his shoulders, the *ירח - בעל* *IARE-BAL* of the Syrians, (See Pocock's Tr. Vol. II. p. 165.) Of this old word for the Moon, the Romans formed *Juga*, and made her preside over marriages; and *Egeria*, and made her the promoter of child birth. All from *הוג* *boug*, circinare: as *הוג עגלי* *bog-agali*, circulus plaustralis, *i. e.* Arcticus.

RE, the Moon; Arab. *Riba*, (D'Herbelot.) Ch. *ירח* *yarab*; Arab. *Yera*; Copt. *Ira*; Syr. *Jara*, principium mensis; Sanscrit *Rhea*, mater deorum: probably all from the Egyptian PH, *re*, numerare; whence the Irish *Airi*, and *Airiomh*, to number. Greek, *Ηρα*, Juno, Luna, Iliad, 18.

The LXX. for *כיון* put the word *Παισαν*. *Raiphan*; and St. Ste-

phen, Acts vii, 43. Remphan, or as some copies, I apprehend more truly, *Rephan*, *Rephan*. Ciun and Rephan are two names of one and the same god, says Parkhurst. I believe they are; for Rephan is the Druidical *Re-faine*, the cyclic Moon.

COMAR-EAG, the Moon; whence the Comarag Mountains, in the County of Waterford. Comair-ailt, the houses or mansions of the Moon. Arab. *Kumr*, the Moon. Into how many mansions, or houses, our Druids divided the Moon's orbit, does not appear from any fragment that has come to my view. The Chaldeans divided it into twenty-eight; the Chinese into twenty-eight; the *Nac Shattr* of the Brahmins, contains but twenty-seven, which Mr. Maurice brings as an argument of the prior antiquity of the Indian lunar zodiac. There is reason to think the Druids had the Indian names of the division, from the Irish words *dheoni*, pronounced *yon*; and *beag*, synonymous to *bhaga*; and *borran*, an elephant, the *Barrani* of the Indians. *Soini*, and *Soinineac*, the horse, is certainly the *Afwini* of the Indians. We meet with the Irish names for a degree, *Aic-me*, *Cofg-eac*, which are certainly derived from the Ch. *חוק* *boak*, gradus.

NEBO, the Moon; hence Mount *Nebo* in several parts of Ireland, particularly one in the County of Wicklow. From *neboi*, or *nobai*, revolving: Arab. *نوب* *nawb*; hence the Irish *Nobai*, times, seasons. Bel boweth down, Nebo stoopeth, their idols were upon the beasts, (Isaiah.) The portable figures of the Sun and Moon, described before at Ionr, the Sun. Ut Belus Sol est, ita Nebo est Luna, (Bayer Osrh.) Nabo & Ciun est Luna, (Vossius.)

In the Sanscrit, *Nabha* is one of the Children of the Sun.

SEIR, the Moon. Seirè, an aimfir idir an Seirè agus Rè nuadh; that is, Seirè is the time between the old Moon and the new. Ch. סהר *Sabur*, and סהר *Sibara*, the Moon. Ar. ساهور *Sabur*.

GEAL-ACH, the Moon; signifying bright, white, splendid, Ar. يلق *yelek*; Perf. *yalagh*; Ch. 771 *lucidum splendidum*. Hence the *Galaxy*.

Ode of Hafiz—Translated by J. Scott, Esq.

غزل از دیوان حافظ

ای پیک را ستان خبر بار ما بگو
احوال شل به بلبل داستان سرا بگو
ما محرومان خلوت انسیم و غم مخور
با یار آشنا سخن آشنا بگو

در راه عشق فرق غنی و فقیر نیست
ای پادشاه حسن سخن با کدا بگو

دلها ز دامن طره چو بر خاک میفشاند
با آن غریب ملجه گذشت از جفا بگو

صوفی که منع ماز خرابات میکند
کو در حضور پیر من این ماجرا بگو

هر چند ما بدیم و تو ماز ابد ان مکیر
شاهانه ماجرای کنا ره کدا بگو

بر هم چو میزد ان سرز لقین مشکبار
با ماسری چه داشت بیا ای صبا بگو

مرغ چین ز سوز من ای دوش میگریست
آخر چه واقفی که چه رفت از صبح بگو

هر کس که گفت خاک در دوست توتیا ست

کو این سخن معاینه در چشم ما بگو

جان پرورست قصه ارباب معرفت

روزی برو پیش حدیث به بگو

بازت اگر بر ان در دولت بود گذار

بعد از ادا ای خدمت عرض زما بگو

بر این فقیر نامه ان محبتش بخوان
با این کدا حکایت ان بادشاه بگو

ان می که در سبزه دل صوفی بعشوه برد
کی در قدح کرشمه کند ساقیا بگو

حافظ کرت به مجلس او راه میدهند
می نوش ترک زرق زهر خدا بگو

O! thou faithful messenger, tell me news of my beloved; tell the tale of the rose to the plaintive nightingale.

Be not reserved; we are admitted to the assembly of intimacy: tell then an old lover something of his beloved.

In the domains of love there is no distinction of persons; Speak then, O! sovereign of beauty, to the beggar.

When she scattered from the net of her tassel hearts all around, speak, what tortures were sustained by me, ah! miserable being.

'Tell the system-monger who warns me from wine, to preach his compositions in the presence of my faint.

Though we are abandoned, yet treat us not scornfully; but prince-like forgive the foibles of the suppliant.

When she committed her musky tresses to the waving of chance;
say, O zephyr! what hint she meant to convey to me?

O! yesternight, the bird of the garden wept at my sorrows.
Knowest thou what occurred? tell it to the morning.

To whoever said, the dust of my beloved's threshold is collyrium
to a lover; say, surely he saw it clearly in my eyes.

The traditions of divines refresh the soul. Ask a secret from her,
and tell me the anecdote.

Shouldest thou again pass by the entrance of her palace; after of-
fering your own services, speak my petition.

Read to me lowly the edict of that august dame; relate of her
majesty some account to this suppliant.

Say, cup-bearer, when again shall mantle in the bowl that wine
which in the vessel ravished the heart of the austere with its smiles.

If, O Hafiz! they should admit thee to her assembly, quaff wine,
and for God's sake quit hypocrisy and cant.

Geographical Extracts from the Persian Manuscript intituled Nozhat al Coloub, نزهت القلوب

—Translated by Sir WILLIAM OUSELEY, Knt.

LL. D. Continued from Vol. I. p. 342.

من سرخس بطریق بلخ الی جیون اقصی ایران

از سرخس تا رباط جعفری نه فرسنگ از و تا میل عمری
هفت فرسنگ و از و تا رباط نویعی هفت فرسنگ از و تا اسپ
شور پنج فرسنگ تا این مرحله بیابان و ریکست و آب روان
ندارد از آب نشد تا درهند دو فرسنگ از و تا شهر مرور
سی و پنج فرسنگ و از نیشاپور هفتاد و شش فرسنگ و از
دامغان صد و پنجاه و دو فرسنگ و از دراین دویست و شش
فرسنگ و از سلطانیه دویست و شصت و دو فرسنگ و از شهر
مرور و تا رباط سلطان هفت فرسنگ از و تا دیه کرجایان
پنج فرسنگ شهر طالقان بر دست راست بر شش فرسنگی
این مرحله است از کوه جاباد تا آب گرم هفت فرسنگ از
و تا کبوتر خانه پنج فرسنگ از و تا مسجد رازان هفت
فرسنگ شهر فاریاب بدست راست بر دو فرسنگ این مرحله
است از آستانه تا رباط کف شش فرسنگ از و تا شهر شیرقان

نه فرسنگ از آستانه تا شیرقان آب روانیست از شیرقان تا
 دیه اسلباران دو فرسنگ و از او تا رباط علوی نه فرسنگ از
 و تا دستگیر یک فرسنگ از او تا دیه پاره نزدیک پل
 حرخان پنج فرسنگ از او تا شهر بلخ دو فرسنگ جمله باشد
 از مرورود تا بلخ هشتاد و ده فرسنگ و از سرخس صد و هفت
 فرسنگ و از نیشاپور صد و چهل و هشت فرسنگ و از دامغان
 دویست و بیست و پنج فرسنگ و از رواین دویست و هشتاد
 و هشت فرسنگ و از سلطانیه سیصد و سی و چهار فرسنگ و
 از بلخ تا سیاه کوه شش فرسنگ از او تا جیحون شش فرسنگ
 جمله باشد از بلخ تا جیحون دوازده فرسنگ و از مرورود
 هشتاد و چهار فرسنگ و از سرخس صد و نوزده فرسنگ و از
 نیشاپور بدین راه صد و شصت فرسنگ و از دامغان دویست و
 سی و شش فرسنگ و از رواین دویست و نود فرسنگ و از
 سلطانیه تا جیحون سیصد و چهل و شش فرسنگ

*From Sarkhes, by the way of Balkh, to the river Jiboun, the bound-
 dary of Irân.*

From Sarkhes to the Rebat Jafferi 9 farfangs.

— thence to Meil-Omry — — — — — 7

— thence to the Rebat Nuyami — — — — — 7

— thence to Asp-i-Shûr — — — — — 5

Thus far the journey is through a sandy desert, with-

out running water; there is not any water until

you come to Derhend, at the distance of — — — — — 2

From thence to the town of Merurud - - - 35 farfangs.

From Nishapour 76 farfangs ; from Damgan 152 farfangs ; from Derabein 206 farfangs ; and from Sultaniah 262 farfangs.

From the town of Merurud to the Rebat i Sultân 7

— thence to the village of Kuhchayad - - 5

(The town of Talecan is on the right hand, at the distance of six farfangs.)

From Kuhchayad to Aub-gurm - - - 7

— thence to Kubuter Khaneh (the Pigeon house) 5

— thence to Mesjed Razan - - - 7

(The city of Fariab is on the right, at the distance of two farfangs.)

From Aftauneh to the Rebat-i-Kuff - - - 6

— thence to the town of Shircan - - - 9

(There is a running stream from Aftaneh to Shircan.)

From Shircan to the village of Afilbarân - - 2

— thence to the Rebat Aloui - - - 9

— thence to Dostgir - - - 1

— thence to the village of Paureh, near the bridge

Pul-i-Herkan - - - 5

— thence to the city of Balkh - - - 2

Total from Merurud to Balkh - - - 72

— from Sarkhes - - - 107

— from Nishapour - - - 148

— from Damgan - - - 225

— from Derabein* - - - 288

* Derabin—in the original written *Ruayin*, probably by mistake.

Total from Sultanieh	- - - -	334	farfangs.
From Balkh to Siah Kouh (or the Black Mountain)		6	
— thence to the river Jihoun	- - -	6	
Total from Balkh to the Jihoun	- - -	12	
— from Merurud	- - -	84	
— from Sarkhes	- - -	119	
— from Nishapour (by this road)	- - -	160	
— from Damgan	- - -	236	
— from Ruayin	- - -	290	
— and from Sultanieh to the banks of the Jihoun		346	

*Letter from the Rev. Dr. HALES to Sir WILLIAM
OUSELEY.*

Killesandra (Ireland), Feb. 15, 1800.

DEAR SIR,

Having lately ventured to explore the labyrinth of *Egyptian antiquities*, in order to rescue their *chronology*, if possible, from the depredations of time, and of the French *Scavans*, Bailli, Larcher, &c. in whose hands it is become "confusion worse confounded," and erected into an enormous battery against holy writ, though without any substantial base; I most fortunately found.

out a clue thereto, in a precious but obscure fragment of *Manetho's Egyptiaca*, preserved by *Josephus* in his *Controversy with Apion*, B. I. § 14, p. 1336, (Hudson's edit.) which I was enabled to decipher, by a critical perusal of *Herodotus*, of *Larcher's* Notes thereon, of *Wilford's* elaborate Essay on *Egypt and the Nile*, *ASIATIC RESEARCHES*, Vol. III. p. 295 &c. and my own emendation of *Sacred Chronology*.

This fragment states, that in ancient times, Egypt, in the reign of *Timaïos*, was invaded and subdued by a barbarous race, migrating from the East, whom Manetho calls $\Upsilon\text{K}-\Sigma\Omega\text{E}$, or "*Shepherd Kings*," in the sacred Egyptian language; who grievously oppressed the natives for 511 years, and were at length expelled by the Egyptian princes *Misphragmutheri* and his son *Thummosis*, through the desert to *Palestine*; where they built *Jerusalem*.

Of this Shepherd Dynasty, Manetho has given the reigns only of six kings, amounting to 260 years; leaving a chasm for the rest of 251 years, to complete the whole term of 511 years; affording a strong presumption that there were no more of this dynasty, and that the chasm is to be filled up by 36 years, the interval between their expulsion and the arrival of Jacob's family in Egypt, where they spent 215 years in bondage, and became the $\Upsilon\text{K}-\Sigma\Omega\text{E}$, or *Hyksos* of Manetho, who departed under the conduct of Moses (the Heliopolitan priest *Osarsiph*, of Manetho), through the desert to *Palestine*, and built *Jerusalem* in reality; and from their bondage were called, in the vulgar Egyptian, *Hyksos*, "*Shepherd-captives*." Manetho, himself, admitting the distinction of the two Shepherd

ances, whom he has inadvertently or designedly confounded; the expulsion of the one and the exode of the other being to the same quarter; the *Ykfor*, settling along the sea coast of *Palestine* (or in Sanscrit, *Palli-shan*, "Shepherd Land"); the *Hykfor*, in the land of Canaan, adjoining.

Accordingly, assuming the date of the Exode of the Israelites, B. C. 1649 (according to my emendation), the whole period is thus filled up:

I. <i>Ykfor</i> , <i>Shepherd Kings</i> .		Reign.	B. C.
1. <i>Salatis</i>		19	2160
2. <i>Basen</i>		44	2141
3. <i>Apachnes</i>		36, 7	2097
4. <i>Apophis</i>		61	2060
5. <i>Panias</i>		50, 1	1999
6. <i>Affis</i>		49, 2	1949
		259, 10	

II. <i>Egyptian Kings</i> .		Reign.	B. C.
7. <i>Thammosis</i> , * &c. and expulsion of <i>Ykfor</i>		36, 2	1900
Arrival of the <i>Hykfor</i>		215	1864
Their Exode		511	1649

* Perhaps the Egyptian *Thammuz*, and his secretary, *Thoth* or *Thuth*, the patriarch *Joseph*.

And *Wilford* notices the invasion of Egypt, in ancient times, from the *Maba Calpa*, p. 430, &c. which mentions the names of three of the Hindu princes, *Tamo Vatia*, *Babya Vatia* (who is plainly the *Baion* of *Manetho*), and *Rucma Vatia*, or *Apachnes*; which last being possessed of great wealth, raised three mountains called *Rucmadri*, *Rajat-adri*, and *Retn-adri*, or the Mount of Gold, of Silver, and of Gems; i. e. the three great pyramids, coated with yellow, white, and spotted polished marbles. These pyramids were consecrated to *Padma Devi* (the goddess of the lotos, or white water lilly), called *Paramasi*, in her creative power, from *ברא* *bara*, "creavit:" whence "Pyramid; (by the same analogy that *Larcher* derives the Egyptian high priests, "Piromois," from *Brama*, signifying *Brabmens*.) The first Pyramid, therefore, was began about B. C. 2096: and as the preparing the stones in the Arabian quarries, building the bridge to transport them across the Nile, and erecting the pyramid employed thirty-two years and six months, according to *Herodotus*, it was finished about B. C. 2063. The two other great pyramids were probably built during the long reigns of *Apophis* and *Ianias*, the expulsion of the *Yksos*, about B. C. 1905.

The Egyptian priests falsely ascribed the building of the two great pyramids to two Egyptian kings, *Cheopi* and *Cephrenes*, from national vanity, or to conceal their slavery; they reigned long after, about B. C. 1084, and B. C. 1034. But truer tradition, as *Herodotus* relates, always ascribed them to *Philiton*, "a shepherd," who kept his cattle there. But *Pali* is "a shepherd" in Sanscrit, and *Palita*, "a herdsman," in the modern language of Hindustan.





FAMILY OF THE ISLAND OF JESSO

If you think this letter may throw light on a curious and important subject, involved in *Egyptian* darkness upwards of 3000 years, you are welcome to publish it in your valuable *Oriental Miscellany*, or in any other mode you please.

I am, Dear Sir,

Your's most sincerely,

WILLIAM HALE.

P. S. I strongly suspect that the celebrated Indian period, or astronomical cycle, *Calî yug*, or "Black age," commencing B. C. 3102, was the *Hindu era of the Deluge*; I date it fifty-four years earlier, B. C. 3156.

Man and Woman, &c. of Jesso.

THE annexed engraving is taken from the same Japanese work of which a short account has been given by the learned Dr. Hager in the preceding number of these Collections, page 88. Besides a general description of the three countries, *Chao-sien* or *Corea*, *Lieu-kieu*, and *Jesso* or *Jedso*, an island belonging to Japan, this curious volume contains representations of the dresses and figures of men and women; the arms, tools, household utensils, boats, &c. of *Jesso*.

One engraving represents the manner in which a man of this island, sitting in a boat, harpoons an extraordinary kind of fish; in another some boys are delineated learning to shoot at a mark with bows and arrows; another exhibits the figure of a woman who carries about fish to sell. That, of which we here give a copy, is explained in the Chinese and Japanese characters annexed; these, a valuable dictionary, Chinese and Latin, has enabled Dr. Hager to decipher. To him the editor is indebted for the following explanation of the plate:

The bird in the cage, marked A, is called in Japanese, *Sima-foko-ro*; it is a bird of prey, and is kept by the people of Jesso for the sake of its feathers, with which they mount their arrows.

Fig. B. represents a woman of the lower class at Jesso, who suckles a young bear.

Fig. C. A house, which, according to the characters annexed, is constructed on the same simple plan as all the other houses of Jesso: viz. holes are made in the earth, wooden posts or props are stuck into those holes, and a covering or roof of grass completes the structure. The man and boy are not described in the original, but we may naturally suppose them to be the husband and son of the woman.

*Mots d'ancien Egyptien qui se trouvent inscrits
sur une Antique de bronze de la Collection du
Rev. Thomas Cox, et dont l'empreinte, se voit
Oriental Collections, Tome I, No. 4, p. 324----
Expliqués par M. l'Abbé CAPERAN. Con-
tinued from No. I. p. 70.*

IL ne nous reste plus que le D, SAMECH. Celui-ci aura sans doute été pour nous transmettre la mémoire du jour du Sabbat qui est le septième jour, consacré au repos du Seigneur. Cela devient nécessaire, dès que les six autres nous ont déjà donné toutes les œuvres de la création. J'observe en effet que cette lettre, en Samaritain, nous offre, dans une de ses formes, le profil de deux mains creuses dont l'une paroit soutenir l'autre. (Voyez la Table.)

Cette figure vraiment hiéroglyphique est la peinture naturelle de la main conservant et soutenant les œuvres de la main. On doit donc naturellement y voir: La main de Dieu étendue pour soutenir et conserver son ouvrage. C'est en quoi consiste le repos du Seigneur, qui n'est pas un repos oisif par rapport à ses créatures, ainsi que le

prétendent les non-croyants, ou prétendus philosophes. Cet emblème, qui date de l'origine du Monde, et qui s'est conservé jusqu'à nos jours, leur donne un démenti formel sur ce point ; car il ne peut être plus parlant pour peindre et désigner cette admirable providence qui s'étend à toutes les créatures, et en vertu de laquelle le Souverain-Maître les protège, les conserve et les soutient jusque dans le séjour de son repos éternel, ou de sa Gloire, figurée par le jour du Sabbat.

Observons que notre lettre, X manuscrite, qui n'est que le résultat de deux C adossés en cette manière : CC, vient directement de cette forme du D, SAMECH, représenté par deux mains croches, vues de profil, dont l'une soutient et assiste l'autre ; puisque sa décomposition offre aussi la figure de deux C. Il suit de là que notre lettre X, nous conserve encore aujourd'hui la mémoire de cet emblème dans tout son entier et dans toute sa perfection. On remarquera même qu'en Etymologie cette lettre Latine et Grecque répond communément au D, SAMECH, des Hébreux.

Pour avoir une idée de la nature de cette lettre, il suffit d'en tracer les trois radicales qui forment son nom. En effet **סמך**, SAMECH, est une Racine Hébraïque qui signifie grammaticalement, *s'appuyer, s'affermir, aider, secourir, &c.* C'est ainsi qu'elle présente d'elle même les idées d'aide et de soutien ; et par conséquent celle du grand Architecte de l'Univers qui soutient son ouvrage. L'Hiéroglyphe de **סמך**, SAMECH, vient confirmer ce dernier aperçu, puisqu'il présente : *Le grand soutien des Etres productifs dans toute leur capacité.* C'est ce qui suit naturellement de D,

Soutien. Base fondamentale ;  *Etre productif, main des arts* ; et de  *main prenante, capacité, contenant, &c.* On voit que cette définition convient directement à l'Eternel, souverain Créateur et Conservateur de l'Univers entier.

On remarquera que  SAM, dans  SAMECH, donne déjà hiéroglyphiquement le grand *Soutien des Créatures*. C'est l'idée de l'Eternel toute entière. SAM est donc, à proprement parler, le Primitif, qui a vu naître  SIM ou SAM*, nom de Dieu chez les Samaritains ; le Chinois SUM, signifiant l'*Eternel*, et le *Modérateur de l'Univers* ; ZIMI, nom de Dieu chez les Américains. Et SUM, *Soleil*, emblème de la Divinité chez les Egyptiens célèbres par leur magnifique temple du Soleil qu'ils avoient à *Héliopolis*, ville d'Egypte, située entre Alexandrie et Coptos, et ainsi appelée des deux mots Grecs *Ηλιος* et *πόλις*, qui signifient, *ville du Soleil*. Observons encore que SUM ou SIM, nom de Dieu chez les Egyptiens, se sera aussi lu, AM. Cette lecture s'offre naturellement d'après l'ancien Alphabet que nous avons ici, où l'on remarque que la même figure fait pour si et pour A. (Voyez la Table.) De AM est ensuite venu AMMON, surnom de Jupiter ; De là ce fameux Temple de Jupiter-Ammon, élevé au milieu des déserts de la Lybie. On fait d'ailleurs que le mot *Jupiter*, ablatif Latin ; *Jove*, tire sa source de l'Hébreu  JEVE, ou IEVE, d'où le Grec, *Iaw*. La lettre J, considérée comme consonne et prononcée

* Ce qui tend à confirmer ce que j'avance ici c'est que, les Hiéroglyphes de SIM et de AM, sont synonymes. Toute la différence qui s'y remarque c'est que  SIM, signifie le *Soutien des créatures* ; tandis que  AM, en désigne proprement le *chef par excellence qui les a produites pour les régir à son gré*.

DJE, se fera vue changée en Egyptien et en Grec en *Ag*, ou simplement *Z*, de là *Zeus*, nom de Jupiter chez ces deux nations qui est le même que le grand JEHOVAH des Hébreux, et qui présente dans son hiéroglyphe absolument les mêmes idées que nous avons remarquées dans SAMECH ci-dessus; c'est-à-dire: *l'Etre par essence qui soutient tous les êtres*.

D'un autre côté, nous avons vu que Pan est défini: *Le Grand Tout*, et qu'il est absolument le même que Jupiter dans l'Histoire des Egyptiens. Nous pouvons donc en conclure que le *TSD* des Hébreux, le *sum* des Egyptiens, et le *zêus* des Grecs, nous donnent ici le *Jeudi*, en Latin, *Dies Jovis*; en Anglois, *Thursday*. C'est celui qui est, à proprement parler, consacré à JEHOVAH et qui, dans le principe, a dû nécessairement être le septième.

On voit, d'après ce qui vient d'être établi, jusqu'à quel point tous les jours de la semaine se sont trouvés dérangés dans les dénominations qu'ils portent aujourd'hui; puisque nous nommons *Samedi* le jour qui naturellement devoit être appelé le *Jeudi*; et *Jeudi* celui qui devoit porter le nom de *Mardi*, &c. Mais, comme je l'ai déjà observé, ce dérangement n'affecte en rien le fond des choses et il n'en est pas moins constant que les jours de la semaine servent encore, par leur dénomination, à nous rappeler la mémoire de toutes les œuvres de la Création, opérées en six jours.

Ce qu'il y a en ceci de plus remarquable, c'est que cette tradition remonte nécessairement jusqu'à des tems antérieurs à Moïse, puisque les lettres existoient long tems avant lui. Abraham, Isaac,

Jacob et Laban, élevoient des monuments et traçoient des inscriptions dans les endroits par où ils passaient, d'après ce que nous en dit la Genèse ; et sans doute qu'ils durent le faire par le moyen des lettres ou des hiéroglyphes. Envisageons donc ces faits comme une tradition parallèle à celle de Moysé qui tend à confirmer tout ce que ce Grand Législateur des Hébreux nous a transmis dans la Genèse, touchant l'origine du Monde, et les diverses œuvres de la Création, opérées en six jours. Tradition qui nous assure, par la même, l'authenticité d'une Religion révélée, ainsi que celle de tous les faits consignés principalement dans le Pentateuque sur tous ces objets.

OBSERVATIONS.

Dans l'exposé ci-dessus nous avons dû remarquer, I. Que le Mardi s'y trouve confondu avec le Mercredi. II. Que le Mercredi l'est également avec le jour de Canopé, ou de Saturne qui est notre Jeudi. III. Que le Jeudi lui-même est dans la propre place du Mardi qui devoit être le cinquième jour de la semaine. IV. Enfin que le jour de Saturne, en Latin, *Saturni-dies*, occupe la place du vrai *Jeudi*, ou *jour de JEHOVAH*, bien nommé *SAMEDI* chez les François, nom qu'il ne faut pas confondre avec celui de *jour de Saturne*, ainsi que nous le verrons bientôt.

Il suit de là que tout ce que j'ai dit jusqu'ici demeurerait ex-

trêmement imparfait, si je n'alleguois pas ici quelques raisons d'une si grande confusion. En voici qui me paroissent très plausibles.

I. Il me semble que le Mardi s'est enté sur le Mercredi, parceque Mercure, armé de son caducée ou de sa baguette entrelacée de deux serpents, aura été pris pour TYPHON, le même que Mars, représenté principalement dans l'Œdipe de Kircher, Tom. I. tout le corps entortillé de serpents. On sait d'ailleurs que Tifiphone, furie des enfers, qui tire son origine de TYPHON, étoit armée de torches et de serpents.

II. Le Mercredi, confondu avec le jour de *Saturne*, et qui est notre *Jeudi*, paroît de même l'avoir été; parceque Mercure conduisant les âmes aux enfers, que les Payens plaçoient dans les entrailles de la terre, aura été pris pour Saturne quittant le ciel et se cachant en terre pour se soustraire aux poursuites de Jupiter.

III. Le Jeudi lui même aura occupé la place du Mardi; parceque Jupiter, armé de la foudre, ou Jupiter tonnant aura inspiré la terreur qui l'aura fait envisager comme un Dieu malfaisant, comme un Génie destructeur et le fléau des Mortels. C'est cette idée sans doute, qui l'aura fait prendre pour Mars, le Dieu de la guerre, du carnage et de la destruction. Le nom de ce jour, en Anglois, *Thursday*; prête naturellement à ces deux idées; car on remarquera

* Saturne tient même à l'Hébreu סתר, SATHAR, se cacher, d'où l'Anglois *Saturday*. Du participe מסתר, MESTHAR, le Grec μυστικός, le Latin, *mysterium*, mystère, chose cachée et secrète.

que *Thurs*, en *Thursday*, tient en même tems à l'Hébreu **תת**. *THARZ*, le pin, arbre résineux qui chasse la foudre, attribut de Jupiter; et au Chaldéen **ܬܪܐܣ** *THRAS*, Serpent qui frappe de terreur, et qui est l'emblème naturel de Mars ou de *TYPHON*.

IV. Enfin le jour de Saturne, en Latin* *Saturni dies*, s'est trouvé enté sur le jour de Jupiter; (en Latin, *dies Jovis*, ou le jour, du grand **יהוה**, proprement dit), parceque Saturne reconnu dans la mythologie pour le plus ancien des Dieux, aura naturellement été pris pour son fils Jupiter le plus puissant des Dieux; et aussi pour Pan qui, au rapport d'Hérodote, étoit réputé pour le plus ancien des Dieux parmi les Egyptiens.

Le François **SAMEDI** est le vrai nom de ce jour. Il ne vient point, comme on l'a cru jusqu'ici, du Latin *Saturni Dies*; mais bien plutôt du primitif **סד**, *SAM*, ou **שם**, *SIM*, nom de Dieu chez les Samaritains, tenant également au Chinois, *sum*, éternel, à l'Egyptien, *SUM*, *SAM*, ou *AM*; (Voyez ci-dessus.) Au Chaldéen **ܫܡܝܐ**, *SAM*, Arabe **سَام** *SAM*, *Dominer*, *Dominateur*, et au Grec, **ΣΑΜΗ**, nom de l'isle de *SAMOS*, dédiée à Jupiter et à Junon. Ceci confirme que c'est de *SAM* ou *AM* qu'est venu *Ammon*, surnom de Jupiter. Le Latin *juvare* *aider*, *secourir*, tenant à la même source que l'Ablatif *Jove*, de l'Hébreu **יָוֶה**, *JEVE*, nous fournit aussi une nouvelle preuve que les mêmes idées de *protection* et de *soutien* qui se trouvent dans **סָמַח**, se rencontrent également dans Jupiter.

* On trouve **سَاطِر** *SATHAR*, en Arabe signifiant *protecteur*. C'est l'idée de **סד**, *SAM*, soutien des productions, et celle de **סָמַח**, (Voyez ci-dessus.)

Il suit de là que SAM et Jupiter étant le même Personnage, nous avons encore dans SAMEDI, ou *jour de SAME*, le vrai nom du septième jour de la semaine consacré à la gloire du grand JÉHOVAH ou du Seigneur qui soutient les œuvres de ses mains, conformément à l'Hiéroglyphe du SAMECH Samaritain, développé ci-dessus.

De plus, nous avons dû remarquer que ces lettres Samaritaines dont la figure est un main avec différentes fonctions, suivant la nature des œuvres en particulier de la création, auxquelles elles ont trait, ne sont pas pour nous transmettre directement les sept jours de la semaine, avec les opérations correspondantes à chacun d'eux ; Je veux dire ces opérations positivement concentrées dans les limites du soir et du matin de ces différents jours tels que Moïse les assigne, au commencement de la Genèse. Ces sept lettres nous transmettent seulement toutes les œuvres de la Création ; mais comme six d'entre elles sont suffisantes pour nous les donner en entier, il s'ensuit que la septième répond positivement au jour du Sabbat consacré au Seigneur ; et il s'ensuit encore que nous y avons vraiment une tradition constante de toutes les œuvres de la Création opérées en six jours. Ceci* sans doute est suffisant pour être en droit d'affirmer le fait dont il est ici question. On doit bien sentir que la main ne dut être par elle même que l'emblème de l'œuvre, et non pas positivement des jours. Au reste les Hébreux ou Samaritains

* Ces sept mains sont d'autant plus remarquables qu'elles ont contribué, plus que tout le reste à conserver la mémoire des sept jours de la semaine, en ce qu'elles ont naturellement prêté à des emblèmes de même nature dont les peuples se sont fait des Dieux qu'ils ont adorés sous différents attributs répondant à ceux-ci, ainsi que le prouvent les sept Personnages Egyptiens que nous avons ici.

ont dans leur Alphabet sept autres lettres dont la nature répond parfaitement aux sept jours, et aux diverses opérations circonscrites dans les Limites de ces sept jours, tels que Moÿse les donne. Il ne faut pas même aller les chercher bien loin. Ce sont les sept premières, ainsi qu'on va le voir.

Les sept premières lettres de l'Alphabet des Hébreux répondant parfaitement aux sept Jours de la Semaine, avec les œuvres de la Création tels que Moÿse les Assigné.

Nous avons vu ci-dessus que la première lettre א, ALEPH, signifie, I. *Lumière*, II. *Labourer*, &c. or on voit que l'acception de *lumière* a directement trait à la création de la *lumière* qui est l'ouvrage du premier jour.

La seconde lettre ב, BETH, signifie *maison*. Elle représente l'homme fixé et par là même elle donne l'idée de *stabilité*. Cette idée convient donc à l'opération du second jour dans lequel la Terre fut *affermie*, rendue *habitable*, et séparée des eaux:

La troisième lettre ג, GHIMEL, signifie *chameau*, animal à long cou, suivant les Naturalistes *animal à double estomac*, à *reservoir d'eau* qu'il fait remonter, et qu'il dégorge pour étancher sa soif au besoin, présentant, par la même, l'idée de *dégorgement*, de *génération* et de *végétation*, est l'emblème naturel du troisième jour dans lequel la Terre déploya le germe des sémences que le Créateur avoit ren-

fermées dans son sein en la formant, et se trouva bientôt ornée de plantes et d'arbres de toute espèce.

Le quatrième lettre est le ד, DALETH. C'est un *sep de vigne* qui s'étend et qui donne en cela même l'idée d'*étendue* et de *Firmament*, en Hébreu, רקיע, REKIA, *expansio*, étendue, et par conséquent celle des corps formés à dessein d'y avoir leur propre place. On voit déjà que cette lettre nous rappelle la mémoire du quatrième jour dans lequel, le Soleil, la Lune et les Etoiles furent créées et placées dans l'étendue, ou le firmament.

La cinquième lettre est le ה, HE. C'est le *champ ouvert* d'un côté, de l'autre le *souffle de la vie*, donnant par la même l'idée de l'*air*, de la *respiration* et de la *vie*, celle d'un *champ vuide et ouvert*, offre d'un autre côté l'idée de *contenant sans contenu*. C'est le cinquième jour où les oiseaux, furent créés pour occuper la région des airs et les poissons pour remplir les vastes profondeurs des mers. Comme jusqu'alors rien de vivant n'avait paru dans la nature, et que les oiseaux et les poissons se trouvent être les deux premières espèces de créatures vivantes, de là l'idée de *vie*, et de *respiration* que présente le ה, HE.

La sixième lettre est le ו, VAV; elle représente le *contour* de l'*oreille*, et elle signifie *oreille*, au physique; *entendement intelligence* au figuré. Sa forme croche a donné l'idée de *crochet* qui, en mauvaise part, conduit à celle des *eaux*, de la *douleur* et de l'*oppression*. En bonne part, c'est la *conjonction et copulative*, donnant l'idée d'*union* et de *similitude* tout ensemble. Classons maintenant ces

idées, et nous allons voir qu'elles repondent parfaitement à toutes les œuvres du fixième jour.

I. L'idée de *crochet*, en mauvaise part, repond à la formation des reptiles du nombre desquels fut le serpent qui tenta Eve, et dont les Egyptiens ont fait leur TYPHON.

Il donne encore l'idée des animaux nuisibles auxquels on fait la chasse, celles des animaux quadrupèdes qui sont tristes et ruminants de leur nature, enfin celles des insectes et des animaux qui frappent l'oreille par leurs cris perçants, ou dont les hurlements remplissent d'effroi.

II. Celle de *crochet* ou d'*union*, en bonne part, celles d'*intelligence* et de *similitude*, nous conduisent naturellement à la Création d'Adam et d'Eve, doués d'*intelligence*, faits à l'image et ressemblance de Dieu, chefs-d'œuvres des créatures terrestres, de même nature, et unis par les liens indissolubles du mariage.

La septième lettre enfin, est le ז, ZAIN. Il signifie *ceinture*, emblème de la force et de la puissance protectrice. C'est de ז, ZIN, sous cette acception, que vient le Grec ζώνη, ceinturon d'où pendoient les armes du soldat ; ζώνω, ceindre ; le Latin, *zona* ; le François, *zone*, bande en forme de ceinture. Ce sont des bandes ou zones de ce genre qui servent à diviser le globe terrestre parmi les Géographes. ZAIN signifie aussi, *aliment*, *nourriture*, dont le propre est de soutenir et de conserver les forces de tout ce qui a vie sur la Terre, d'où le Grec, ζών, animal vivant ; ζών, vie, nourriture ; ζών *ceinture*, ou

gibbée ou l'on portoit les vivres. On voit comme toutes ces idées sont relatives à celles que nous a présentées le **D**, **SAMECH**, ci-dessus, puisqu'on y a les idées de *soutien* et de *protection* bien marquées. Cette lettre fut donc également pour nous transmettre le jour du Sabbat, jour consacré au Seigneur, protecteur et conservateur des œuvres de ses mains. Ajoutons à ceci que **ZAIN**, qui représente d'ailleurs l'arme du chasseur pendante à la ceinture, offre par là même une allusion charmante à ce beau Verfet du Pseaume **XLIV**, suivant la Vulgate.

“ Ceignez*, Grand Roi, votre épée sur vos reins, manifestez votre puissance souveraine, avancez dans toute la splendeur de votre Majesté, courez de succès en succès et regnez,” &c. On remarquera que ce Pseaume est un Epithalame prophétique dans lequel sont chantées, I. L'union de Jesus-Christ avec son Eglise ; II. Les victoires du Messie et son regne triomphant dans le séjour de sa gloire, dont le jour du Sabbat est la figure. Ce qui confirme que l'on a dans **ZAIN**, le vrai jour du Sabbat.

* Accingere gladio tuo super femur tuum, potentissime ; specie tuâ et pulchritudine tuâ, intende, prosperè procede, et regna, &c.

[To be continued.]

Tableau comparatif des Œuvres où ceux des Jours de la Semaine tels que nous les abet Hébreu:

ŒUVRES DE LA CRÉATION.	I. II. ferm II tes e	VI. Jour, II. Partie. Formation d'Adam et d'Eve à l'image et res- semblance de Dieu, chefs-d'œuvres des Cré- atures terrestres.	VII. Jour. Institution du Sabbat, jour consacré au repos du Seigneur. Ce mot tient à שבע, SIBA, sept; et à שבת, TSABA, servir Dieu, d'où שבט, culte.
LETTRES SAMA- RITAINE HIERO- GLYPHIQUES, COR- RESPONDANTES. (Voyez la Table.)	N, labor 1. I. 2. I. 3. F	D. MEM, Main ou- vrière, idée d'industrie et de perfection. Ecrit par deux D, il donne l'idée de similitude, et d'union conjugale. Celle d'Adam et d'Eve.	D. SAMECH, Deux mains dont l'une est soutenue par l'autre dans le Samar. C'est la main du sei- gneur qui soutient son ouvrage. SAMECH si- gnifie soutien, aide, &c.
DIVINITE'S EGYPTIENNES CORRESPONDANTES.	A. com. miè. Ac מנ, A. le le l'en cha	MUTH, ou NEITH. La même que Minerve, la Déesse des arts, la même que Venus, Déesse de la beauté. MUTH signifie la Mère des vivants. C'est la si- gnification d'Eve, en Hébreu.	SAM ou HAM, d'où Hammon, surnom donné à Jupiter, d'où Σαμν, nom de l'isle de Samos, dediée à Jupiter et à Junon. SAM est le SIM des Samari- tains, le SAM des Arabes, le sum des Chinois, le ZIMI des Amé- ricains, designant l'Eternel chez tous ces Peuples. Le PAN des Egyptiens le JEHOVAH, des Hébreux, &c.
NOMS DES JOURS DE LA SEMAINE, CONSACRÉS A DES DIVINITE'S, CORRESPON- DANTES A CEL- LES DES EGYPTIENS.	Le jours ici miè Sol day- ix com- nat de éga pla	LE VENDREDI, ou le jour de Venus; en Latin, Dies Veneris; en Anglois, Friday. Venus tient au Latin, Venustas, beauté. C'est la Déesse de l'amour, d'où naissent les maria- ges.	LE JEUDI, ou le jour de Jupiter; en Anglois, Thursday; en Latin, Dies Jovis. Ablat Jove de l'Hébreu מרדכי, JERVE. De la même source vient le Latin, Juvarre, aider, secourir, idée de soutien et de protection qui est celle du SAMECH. SAMEDI ou jour de SAM, de celui qui soutient les créatures, est le vrai nom de ce jour en Francois; puisqu'il renferme toutes les idées du SAMECH.
NOMS DES PLANETTES CHEZ LES EGYPTIENS.	le lun	SOUROI, ou Venus.	ZEUS, Jupiter, ou PAN.
LETTRES HEBRAI- QUES, INDIQUANT LES JOURS DE LA CRÉATION.	N- I la x as	1, VAU, crochet, union entendement, similitude. VI. Jour. Reptiles, animaux terrestres. Adam et Eve.	1 ZAIN, arme, ceinture nourriture. Idée de force et de soutien. VII. Jour. Le Sei- gneur soutenant l'ou- vrage de ses mains.

*Tableau comparatif des Œuvres de la Création avec les Hiéroglyphes de sept Lettres Samaritaines ; d'où les noms
avons encore aujourd'hui. De plus les sept Jours de la Création renfermés dans
Par M. l'Abbé CAPERAN. (Voyez Oriental Collection)*

ŒUVRES DE LA CRÉATION.	I. Jour. La Lumière. II. Jour. La Terre affermie et consolidée. III. Jour. Arbres, plantes et fruits.	IV. Jour, I. Partie. Le Soleil et la Lune pour indiquer les jours, les saisons, les mois et les années.	IV. Jour, II. Partie. Les Etoiles, fondement des observations astronomiques et du Calendrier.	V. Jour. et les poissons, éléments de la mer pour c'est-à-dire qui requièrent tenants.
LETTRES SAMARITAINES HIÉROGLYPHIQUES, CORRESPONDANTES. (Voyez la Table.)	𐤒, ALEPH, <i>Main du laboureur.</i> Il signifie, 1. Lumière. 2. Bœuf. 3. Laboureur, Prince, chef et docteur.	𐤓, IOD, <i>Main qui touche, ou qui indique.</i> C'est ici le bout du doigt index. En Samar. C'est la main qui touche. L'Hébreu 𐤓, IAD, signifie main.	𐤌, THAU, <i>Main qui trace avec un silet.</i> 𐤌, THAU, de 𐤌𐤌, THAE, tracer des limites, des signes, des empreintes.	𐤎, CAPH, <i>Main nante et com-</i> De 𐤎, de la main capere, prendre, capacité.
DIVINITÉ'S EGYPTIENNES CORRESPONDANTES.	AOSIRIS, le Soleil comme source de lumière. AORUS, de l'Hébreu 𐤏𐤓, AOR, lumière. APIS à tête de bœuf, le Dieu du Laboureur, l'emblème des travaux champêtres.	IOSIS, ou ISIS, la même que la Lune qui indique par ses phases les jours de la semaine, &c. ISIS également emblème du Soleil indiquant les mois et les années, &c.	THOTH, ou Hermès, l'Inventeur des lettres, en Hébreu 𐤕𐤕𐤕, A-THOTH. L'Inventeur des signes astronomiques et du Calendrier qui règle les travaux du laboureur.	CANOPE, dans Kirché forme d'un surmonté de maine, l'air dans ce vase l'air. On sent indique les l'air, les oiseaux l'Histoire d'ens, CANOPE que le triste
NOMS DES JOURS DE LA SEMAINE, CONSACRÉS A DES DIVINITÉ'S, CORRESPONDANTES A CELLES DES EGYPTIENS.	LE DIMANCHE, ou le jour du Soleil, considéré ici comme source de lumière. En Latin, <i>Dies Solis</i> ; en Anglois, <i>Sunday</i> . La chaleur du Soleil, comme principe et cause naturelle et physique de la végétation, donne également l'idée des plantes, &c.	LE LUNDI, ou le jour de la Lune; en Latin, <i>Dies Lune</i> ; en Anglois, <i>Monday</i> .	LE MERCREDI, ou le jour de Mercure, le même que Thot ou Hermès; en Latin, <i>Dies Mercurii</i> ; en Anglois, <i>Wednesday</i> . Ce jour est notre MARDI, Mercure armé de son caducée entrelacé de deux serpents, l'a fait confondre avec Mars ou TYPHON, armé de torches et de serpents.	LE SAMEDI, de Saturne. <i>Saturni Dies Saturday.</i> MERCREDI. Mercure les âmes aux les Payens terre, l'a fait avec Saturne en terre, pour à la vengeance piter.
NOMS DES PLANETTES CHEZ LES EGYPTIENS.	POSIRIS ou OSIRIS, la lumière du Soleil.	PIIION, IOSIS ou ISIS, la Lune.	PIERMES, THOT, ou Mercure.	REPHAN,
LETTRES HEBRAÏQUES, INDIQUANT LES JOURS DE LA CRÉATION.	𐤒, ALEPH, <i>Lumière.</i> I. Jour. Création de la Lumière.	𐤎, BETH, <i>maison, idée de stabilité.</i> II. Jour. La Terre affermie et rendue habitable.	𐤑, GHIMEL, <i>chameau qui degorge.</i> Idée de végétation. III. Jour. La Terre ornée d'arbres et de plantes.	𐤕, DALET, <i>firmament.</i> IV. Jour. Lune et les cées au firm

Poû les noms de sept Divinités Egyptiennes ; d'oû ceux des Jours de la Semaine tels que nous les
 nfermés dans les sept premières lettres de l'Alphabet Hébreu :
 Collections, Vol. III. No. II. Page 150.)

V. Jour. Les oiseaux et les poissons dont les lements sont l'air pour es oiseaux, l'eau ou la ner pour les poissons ; est-à-dire des fluides ui requerent des con- tenants.	VI. Jour, I. Partie. Animaux terrestres et reptiles, emblèmes des ténèbres. Animaux nuisibles auxquels on fait la chasse.	VI. Jour, II. Partie. Formation d'Adam et d'Eve à l'image et res- semblance de Dieu, chefs-d'œuvres des Cré- atures terrestres.	VII. Jour. Institution du Sabbar, jour consacré au repos du Seigneur. Ce mot tient à שבע, SIBA, sept ; et à צבא, TSABA, servir Dieu, d'oû סבא, culte.
ו, CAPH, Main pré- sante et contenant. De קפ, CAPH, paume de la main : le Latin, capere, prendre ; capaci- as, capacité.	צ, TSADE, Main meur- trière armée d'un poi- gnard dans le Samaritain. צדצ TSADE, signifie chas- ser aux bêtes. Il donne l'idée de ténèbres. Il est l'emblème de Satan.	ד, MEM, Main ou- vrière, idée d'industrie et de perfection. Ecrit par deux ד, il donne l'idée de similitude, et d'union conjugale. Celle d'Adam et d'Eve.	ד, SAMECH, Deux mains dont l'une est soutenue par l'autre dans le Samar. C'est la main du sei- gneur qui soutient son ouvrage. SAMECH si- gnifie soutien, aide, &c.
CANOPE, représenté dans Kircher sous la forme d'un grand vase surmonté d'une tête hu- maine, l'eau contenue dans ce vase réjaillit en l'air. On sent que l'eau y indique les poissons et l'air, les oiseaux. Dans l'Histoire des Egypti- ens, CANOPE est le même que le triste Saturne.	TSYPHON, ou TYPHON, Le Prince des ténèbres, le Dieu de la destruction. Il est le même que Mars, Dieu de la guerre, le même que Moloc, l'emblème de Satan, le fleau des productions.	MUTH, ou NEITH. La même que Minerve, la Déesse des arts, la même que Venus, Déesse de la beauté. MUTH signifie la Mère des vivants. C'est la si- gnification d'Eve, en Hébreu.	SAM ou HAM, d'oû Hammon, surnom donné à Jupiter, d'oû Σαμῆ, nom de l'isle de Samos, dediée à Jupiter et à Junon. SAM est le SIM des Samari- tains, le SAM des Arabes, le sam des Chinois, le ZIMI des Amé- ricains, designant l'Eternel chez tous ces Peuples. Le PAN des Egyptiens le JEHOVAN, des Hébreux, &c.
LE SAMEDI, ou le jour de Saturne. En Latin, Saturni Dies ; en Anglois, Saturday. C'est notre MERCREDI. Mercure conduisant les âmes aux Enfers que les Payens plaçoient en terre, l'a fait confondre avec Saturne se cachant en terre, pour se dérober à la vengeance de Ju- piter.	LE MARDI, ou le jour de Mars ; en Latin, Dies Martis ; en Anglois, Tuesday. C'est notre JEUDI. Jupiter tonnant et in- spirant la terreur aux Mortels, l'aura fait con- fondre avec Mars, le Dieu des combats.	LE VENDREDI, ou le jour de Venus ; en Latin, Dies Veneris ; en Anglois, Friday. Venus tient au Latin, Venusias, beauté. C'est la Déesse de l'amour, d'oû naissent les maria- ges.	LE JEUDI, ou le jour de Jupiter ; en Anglois, Thursday ; en Latin, Dies Jovis. Ablat Jove de l'Hébreu יד, JEVE. De la même source vient le Latin, Juvar, aider, secourir, idée de soutien et de protection qui est celle du SAMECH. SAMEDI ou jour de SAM, de celui qui soutient les créatures, est le vrai nom de ce jour en Francois ; puisqu'il renferme toutes les idées du SAMECH.
REPHAN, ou Saturne.	MOLOC, ou MARS, le même que TYPHON.	SOUROI, ou Venus.	ZEUS, Jupiter, ou PAN.
ו, DALETH, étendue, firmament. IV. Jour. Le Soleil, la Lune et les Etoiles pla- cées au firmament.	ו, HE, air et profon- deur de champ-ouvert. V. Jour. Les oiseaux dans l'air, les poissons dans la mer.	ו, VAU, crochet, union entendement, similitude. VI. Jour. Reptiles, animaux terrestres. Adam et Eve.	ו, ZAIN, arme, ceinture nourriture. Idée de force et de soutien. VII. Jour. Le Sei- gneur soutenant l'ou- vrage de ses mains.

TABLEAU DES JOURS DE LA CREATION.	LES JOURS DE LA CREATION.	LES JOURS DE LA CREATION.	LES JOURS DE LA CREATION.
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A General Catalogue of Sanscrit Manuscripts.

Continued from No. I. p. 102.

کابیون بیچ ناک نانوکتابین هین ونین سین مشهور
نانو مین لهکتا هون

Among Cabies are those writings that are denominated *Natick*,
the most famous of which are,

تن هین پهلا موراری ناک هی تسکی گیتی تین
هزار شلوک هی

First, *Murary Natick*, which contains three thousand stanzas.

دوسرا مالیتی ناک هی

Secondly, *Malatee Natick*.

تیسرا شکون تلا ناک هی

Thirdly, *Shakuntalā Natick*,

چوتھا مدرا ناک هی

Fourthly, *Mudra Natick*.

پانچوان پروده چندرودي ناثک هي

Fifthly, *Prebodhe Chundrodey Natick*.

چہتوان ہنون مت ناثک هي

Sixthly, *Hunnomut Natick*.

ساتوان ہاسیار نو ناثک هي

Seventhly, *Hasyarnow Natick*.

اتوان مہا ناثک هي

Eighthly, *Mabā Natick*.

کابیون کی طرح جو النکار ہین ونکی پتر نیکی سیوان
شاعر لوک شعر کہنی نہیں سکتی ہین تنکی بیچ مشہور
ناتو ہین لہکتا ہون

In the form of *Cabies* (i. e. in verse), is written *Alungear*, or
profody; without the study of which poets cannot write in measure.
Of these I will enumerate the most famous.

تن ہین پہلا النکار وبار شنی هي

The first *Alungear* is *Vemarsbenee*.

دوسرا ساہی تیارت ناگر النکار هي

The second is *Sabeetya Retndcar Alungear*.

تیسرا ساھی قبو در النکار هی

The third is *Sabeetyader Alungear*.

چوتھا النکار کوستب هی

The fourth *Alungear* is *Cowstub*.

پانچواں کابیا پرکاش هی تسکی کنیتی پانچ ہزار شلوک

ہی یسکی تیکا بتیس ہین تنکی بیچ سین تم ییک
وانگوکی

The fifth is *Cabya Prekash*, which contains five thousand stanzas.

On this there is two and thirty commentaries, some of which you will want.

تشر اور نظم کی صورت چہندہ شاستر کی کتابیں بہت
ہین جو ویر سر ہین یا اور شاستر سر ہین تنکی بیچ چنتی
مشہور ہین ونکی نانو ہین لکتا ہون

Of the science called *Chundob Shaster*, there are many books in prose and in verse, which teach the tunes, or modulations of voice, used in the four Vaidis, and in other books of science. Of the most famous books of this kind, I will set down the names.

تن کی بیچ پہلا چہندہ منجری ہی تسکی کنتی
دو ہزار شلوک ہین

First, *Chundob Munjaree*, which contains two thousand stanzas,

دوسرا چهنده پرکاش هي تسکي کنتي دو هزار شلوک هي

Secondly, *Chundoh Prekash*, containing two thousand stanzas.

تيسرا شورتي بونه چهنده کړنت هي تسکي کنتي پچاس
شلوک هي

Thirdly, *Shrutebodhe* is a book of Chundoh, and contains fifty stanzas.

چوتها چنده کوسومان جلي تسکي کنتي سات سي هي

Fourthly, *Chundoh Cusumanjeely*, which contains seven hundred stanzas.

کابيوين کي بيچ ساهت کي کتابين هيڻ ليکن ديوتا
اور راجيو نکی جي توایر نجين هيڻ تفکي مطلب پهلي
کابيون هيڻ هيڻ ساهت کي کتابون کي مضمدن غيش
کي باتين هيڻ تن ساهت کتابون کي بيچ سين مشهور
تانو لهکتهون

Among the *Cabies* (or poetical writings), are the books on the science called *Sabet*, but all the histories of the Dewtas and Rajas are contained in the former *Cabies*; the purport of the *Sabet* books is merely of pleasures. I will here write the names of the most celebrated.

[To be continued.]

Anecdotes of Arabian and Persian History—

Extracted from the ancient Chronicle of Al Tabari, and translated by Sir W. OUSELEY, Knt. LL. D.

THE following passage may be considered as a specimen of the purest and most ancient Persian, after the *Peblavi* had ceased to be the prevailing dialect of *Iran*. It is extracted from the *Great Chronicle* تاریخ کبیر of the celebrated *Tabari*, whom Mr. Ockley, in his *History of the Saracens*, very justly styles, "*The Livy of the Arabians, the very parent of their history*.*" The original work, in Arabick, cannot any where be found complete; but the Persian translation, which was made in the year of the Hegira 350 (A. D. 961), has not only preserved the traditions recorded by *Tabari*, but contains much curious additional matter, especially on the subject of Persian History and Antiquities, the religion of the Fire-worshippers, &c. &c. This circumstance induced a learned Orientalist to regard the translation as more valuable than the original †.

Tabari died A. Heg. 310 (A. D. 922); the translation was made,

* Vol. II. Introduction, p. xxiii.

† Vide D'HERBELOT, *Art. Tabari, Tarikh al Tabari*.

as I before mentioned, A. H. 350, (A. D. 961); and *Ferdusi*, whose *Shah Nameh* is generally esteemed the most ancient composition in the reformed language of Persia, died in the year 411 of the Hegira (A. D. 1020), so that the translation of *Tabari's Chronicle* must be allowed to precede, in point of antiquity, the admirable heroick poem of the Persian *Homer*. In this extract I have followed that manuscript, which I consider the best, as well as the most ancient of three fine copies in my own collection: It is comprised in two folio volumes, transcribed in Persia Anno Hegiræ 850 (A. D. 1446.) This copy, I must here observe, differs not only from *Mirkbond*, *Khondemir*, and other Persian historians, in the relation of *Cobad's* death, but, in many respects, from the two other copies which I have consulted of the same work.

خبر چگونگی مرگ قباد

از تاریخ طبری

محمد بن جریر گوید که مرگ قباد چگونه بود و گوید که او را عرب بگشت و سبب گشتن قباد آن بود که وی زهد گرفت و خون نریختی و کس را نکشتی و با کس حرب نکردی و مزدک او را برین راه داشت پس هیبت او از دل ملوک بشد و کس او را هیبت نداشت چون از حرب او ایمن شدند همه ملکان در پادشاهی او طبع گردند و ملک عرب از دست وی بود که نام وی نعین بن الہندر بود و نشست وی به حیره بود و بشام ملکی

*Account of the Manner of COBAD's Death, from
the Tarikh Tabari.*

MOHAMMED BEN JARIR relates the manner of Cobad's* death, and says that the Arabians slew him; and that the occasion of their killing him was this: That having devoted himself to a life of abstinence and piety, he shed not any blood; neither did he put any person to death, nor make war on any one. And Mazdak† encouraged him in this line of conduct.

Then all veneration and fear of Cobad departed from the hearts of the princes, and no one respected or dreaded him; and as they were free from any apprehensions of his attacking them, all the princes in his empire began to form ambitious projects.

The king of the Arabs, Naaman ben Almondar, was under his subjection; and his residence was at Hira. And there was a king

* Cobad, seventeenth monarch of the Saffanian, or fourth dynasty, and father of the celebrated Nushirvan, surnamed the Just, died about the year of Christ 520.

† Mazdak, the chief of an heretical sect: he strove to abolish the distinction of ranks, and recommended a community of wives and of property.

بود نام وي حارث بن عمرو بن حجر الكندي از دست
 ملك يمن آن تبع كه در يمن بود اين حارث از شام
 بگرفته آمد و بحيره و نعبانرا بكشت و ملك عرب بگرفت
 قباد اورا كس فرستاد كه اين ملك يي فرمان من كرتي
 وليكن من ترا ارزاني دارم بايد كه با من ديدار كني
 تا همان رسم كه مر نعبانرا نهاده بودم ترا نيز بنهم و حد
 زمين عرب و مملكت تو پيدا كنم تا عرب از آن حد اندر
 نكزرد حارث بيامد و با قباد بحد سواد عراق بنزد يكي
 مد اين ديدرا كرد و بيگجا بنشستند قباد غلامي را گفت
 كه چيزي شيرين بياور تا بخوريم تا به بيگجا هم طعام شويم
 غلام طبقي خرما بياورد و پيش ايشان بنهاد ان تيه كه
 سوي قباد بود خرما بود دانه برون كرده و بجاي دانه مغز
 بادام اندر نهاده و آن تيه كه سوي حارث بود با دانه
 بود چنانكه خرما بود چون قباد خرمارا بر كرتي و بدهان
 نهادي چيزي برون نياوردي و حارث خرما بر كرتي و دانه
 برون انداختي پس قباد حارثرا گفت كه اين چيست كه
 از دهان برون مي اندازي حارث گفت اين دانه خرما

in Syria called *Hareth ben Omru ben Heger al Kindi*, who was tributary to the King of Yemen; to the *Tobba*, or sovereign of that country. Then Hareth came from Syria to Cufa, and to Hira, and slew *Naaman*, and seized upon the kingdom of the Arabians. Cobad sent a person to him, saying, "Why have you seized upon this kingdom without my commands? but as I hold you in esteem, a personal interview must take place between you and me, that I may prescribe to you the same conditions which were imposed on *Naaman*, and fix the boundaries of the land of the Arabs, and the limits of your kingdom, so that the Arabs shall not pass beyond them." *Hareth* came, and held an interview with Cobad, on the borders of the *Suwad** of Irak, near Madaien.

Being seated together on the same spot, Cobad desired a servant to bring something sweet, that since they were sitting together, they might also eat together. The servant brought a dish of dates, and laid it before them. That portion next to Cobad consisted of dates, the stones of which had been extracted, and the kernels of almonds substituted in their places; those next to Hareth were with the stones, as dates in their natural state. After Cobad took the dates, and had put them into his mouth, he did not take any thing out; but Hareth took the dates, and threw away the stones. Then Cobad said to Hareth, "What is this which you spit forth from your mouth?" Hareth answered, "The stones of dates, in my country,

* The villages and small towns of Irak are generally called *Suwad*.

نزد ما شتر خورد و من مردم نه شتر قباد خجل شد پس
 چون خرما سیری شد قباد مر حارث را حد نهاد گفت حد
 عرب از بادیه است تا کوفه و تالب رود فرات ازین سوی
 سواد عراق است و نباید که از لب رود فرات هیچ کس
 ازین سوی آید از عرب حارث پذیرفت و بپراکندند پس
 حارث سخن قباد را خوار داشت و عرب را نگاه نداشت و عرب
 ازین سوی فرات آمدند و مروستاها سواد را تاراج کردند
 و چون خیر بقیاد رسید کس فرستاد سوی حارث که این
 حد که من ترا نهادم نگاه نداشتی حارث گفت این دزدان
 عرب اند که همی تازند روز و شب از هر سوی من ایشانرا
 نگاه نتوانم داشتن تا مرا مال نبود و نیروی آن نبود که
 من ایشانرا بازدارم پس قباد از روستاها سواد که بر لب
 فرات بودند شش دینه بزرگ بحارث داد حارث چون آن بستند
 پس از آن عرب را نگاه داشت تا نیز از فرات نگذشتند
 و بعد هجم اندر نشدند پس حارث کس فرستاد بتبع ملک
 یمن که این ملک هجم زیون است و او را خطری نیست و
 من با او چنین و چنین کردم و اگر تو با سپاه یمن بیایی

" (*among us*) are the food of camels; I am a man, not a camel." Cobad was confounded. When the dates were consumed, Cobad assigned to Hareth the boundaries; saying, "The Arabian borders are from the Desert to Cufa, and to the brink of the river Euphrates; this side is the Suwad of Irak, and none of the Arabians must pass from this side, from the brink of the Euphrates." Hareth acquiesced, and they parted.

But after this, Hareth, holding in contempt the words of Cobad, restrained not the Arabians; and they passed from their side of the Euphrates, and plundered, and laid waste the villages of the Suwad. When intelligence of this reached Cobad, he dispatched a person to Hareth, saying, "You have not observed the limits which I assigned to you." Hareth replied, "Those plunderers are Arabs who prowl about night and day: it is impossible for me to watch them; for if I were to expend all that I possess in endeavouring to restrain them, I should not have the power to accomplish it." Then Cobad gave to Hareth six large villages of those belonging to the Suwad on the banks of the river Euphrates.

When Hareth had taken possession of those, he restrained the Arabs, so that they did not pass the Euphrates, nor enter the Persian territories. Then Hareth sent a person to the *Tobba**, or sovereign of Yemen, saying, "This King of Persia is a weak-minded man, and void of understanding, and I have acted with him so and so;

* The general title of the kings of Arabia Felix.

این ملک عجم بگیری آن تبع سپاه بسیار جمع کرد و بیامد
و بر لب فرات فرو آمد و بحیره بنشست که نتوانست شدن
از بسیاری سپاه بدهی شد نام او نجف از دیه‌های کوفه
و از فرات رودی ببرید تا بحیره اندر آمد و بنجف آمد و
آنجا بنشست و تبع را برادر زاده بود نام وی سر اورا با
سیصد و بیست هزار مرد بحرب قباد فرستاد و قباد بجست
و به هزیت شد و بری شد و سر از پس وی بشد و بری
بکر قتش و بکشت و بتبع نامه کرد

When Harith had taken possession of those, he retained the
Arabs, so that they did not pass the Euphrates, nor enter the Ter-
ran territories. Then Harith sent a portion to the Yabes, or lower
of Yemen, saying, "This King of Kells is a weak-minded man,
and void of understanding, and I have acted with him so and so."

* The general title of the kings of Arabia Felix.

“ and if you come with the army of Yemen, you may seize upon
“ the Persian Empire.

The Tobba immediately assembled a considerable army, and set out, and arrived at the banks of the Euphrates: he could not, on account of the multiplicity of his troops, make Hira his halting place; he proceeded to the village named *Nejef*, one of the villages of Cufa; and he caused a canal to be cut from the Euphrates to Hira. He halted at *Nejef*. The Tobba had a nephew, (the son of his brother), named *Samer*; him he sent, with 320,000 men, to make war on *Cobad*. But *Cobad* fled in confusion, and escaped to *Rey*. *Samer* pursued him, and took him at *Rey*, and put him to death, and wrote an account of this to the Tobba.

* From this great abridgement of *Farukh's* great history (see *Brit. Mus. Hyde*
Roy. 10. D. 17. v. 1) the *2nd* *Abd. Nour*, or *Book of Kings*, some passages have been given
in the preceding volumes of this Collection, viz. Vol. I. p. 218, 220; Vol. II.

p. 42, &c.

† This is the beginning of the work, introduced after the introduction or preface.

‡ *Abd. Nour*, by some supposed the King of *Ham*, mentioned in Genesis; and said to have flourished 800 years before Christ.

*Extracts from the Persian Romance intitled Shah
Namah Nefr*, شاه نامه نثر or the Book of Kings,
in prose—Translated by Sir WILLIAM OUSELEY.*

IT is thus related by the ancient historians†, that the first whom the Almighty created was Caiumeras‡, and to him was given the sovereign dominion of this world. Caiumeras dwelt in the mountains; and at that time the only raiments were the skins of tygers, and the only food was the fruits gathered from trees; and all the beasts of the field, and the creatures of the desert and the forest, came before him, and were obedient to him.

After some years, a son was born to Caiumeras, bright as the sun, beautiful as the moon: his father was delighted on occasion of his birth, and gave him the name of Syamek §: he doated on him with

* From this prose abridgement of Ferdusi's great heroick poem, (Brit. Mus. Hyde Roy. 16. B. xiv.) the *Shah Namah*, or Book of Kings, some passages have been given in the preceding volumes of these Collections, viz. Vol. I. p. 218, 359; Vol. II. p. 45, &c.

† This is the beginning of the work, immediately after the introduction or preface.

‡ کبومرث *Caiumeras*, by some supposed the King of Elam, mentioned in Genesis; and said to have flourished 890 years before Christ.

§ سیامک

all his heart and soul, and never suffered him to be one hour absent from his presence.

Some time passed in this manner; for there was not then any foe to disturb the happiness of Caiumeras, except the malignant and hideous *Abrimur*,^{*} who was his inveterate enemy. One day this evil spirit, devising wickedness, assembled all the *Deeves*,[†] or Demons, and with a great army of them advanced towards Caiumeras, who was without any forces: at that time all military stratagems, and the arts of war, were unknown. The angel *Seroush*,[‡] descended from heaven, with a message to Caiumeras, saying, "Send forth thy son Syamek to war with the Deeves." When Syamek heard this, he put on his garment of tygers skin, for armour and warlike trappings were not then in use, and advanced towards the army of the Deeves. The young Deeve, whose name was *Khezervan*,[§] the son of the great Deeve, fixing his talons in Syamek, bore him aloft, and, flinging him to the ground, tore him in pieces: thus Syamek perished by the claws of *Khezervan* the Deeve. When the account of his son's death reached Caiumeras, affliction caused the world to seem black in his eyes; he descended from his throne, and tore the flesh from his arms, wailing and lamenting.

After a year spent in mourning, for the loss of his son, another message was sent to Caiumeras, by the angel *Seroush*, who said, "By the divine mandate, prepare an army to attack the forces

* اهرمن

† دیو

‡ سروش

§ خزروان

† initial boog to

†

†

“ of *Abriman*; cleanse the face of the earth from those impure
 “ Deeves, and satisfy thy soul with vengeance the most complete.”

When the venerable monarch heard this sovereign command from the angel, he raised up his head towards heaven, and, calling on the name of *Ayzed**, the Almighty, offered up thanks and prayers; and when he laid his face on the carpet of devotion, and had lifted up his head from the earth, he hastened to revenge the death of Syamek; and allowed not himself either repose by night, or time for eating or drinking by day.

Syamek had left one son, who was instructed in every kind of virtuous accomplishment under the tuition of his grandfather, the name of this illustrious youth was *Housheng†*: he was educated as the son of Caiumeras; and the monarch almost persuaded himself that Syamek was still living. With this notion, he continued to watch anxiously over young Housheng, till, induced by the desire of revenge, he called the youth one day before him, and disclosed to him all his most secret thoughts and designs. “ I wish,” said he, “ to have my forces assembled, that I may attack the foe, “ and, fixing my arrow in his heart, consign him to the dust. You “ must lead to the attack; for my life is near its close, and I am on “ the eve of departure, whilst you are a youthful and vigorous “ warrior.” Having said this, he collected all the *Peries‡*, the tigers, lions, and furious wolves, and all the savage beasts of the forest, and, forming them into an army, sent them on before, under

* ابرد

† هوشنگ

‡ پری or good fairies.

the command of his grandson Housheng, whilst he himself followed until they came in sight of the troops belonging to the black Deeve.

When this monster found that Housheng was approaching, he bellowed horribly, and, tearing up the ground, began to sharpen his long nails; the combatants of both parties were soon intermingled, the Deeves being three times more numerous. Housheng, however, like a furious lion, rushing on the chief demon, clove him from head to foot, trampled him on the ground, and stripped off his skin from his body; thus gratifying his soul with the most ample revenge.

The days of Caiumeras then coming to an end, he departed from this world; and his fame still resounds in the universe. In this deceitful and vain world there are but two things permanent—a good name, which is the reward of virtuous actions; and infamy, which ever attends dishonourable deeds. Nothing else remains of mortals, God knows!

The Reign of HOUSHENG, the Son of Syamek, (forty years.)*

Thus it is related, that after Caiumeras, his grandson Housheng sat in his place on the royal throne, and placed the imperial diadem

* Supposed about 860 years before Christ.

on his head, saying, "My dominion is spread forth over the
" seven regions of the universe, and every place acknowledges my
" sovereignty."

In the forty years of his reign, Housheng devised many excellent institutions; and the world flourished under his upright and liberal sway. He was the first who discovered precious stones, and struck fire from the hard flint: he introduced the art of working metals, and invented the saw and axe: he formed canals of water; and instructed men in the tilling of their fields, and other arts of agriculture; such as sowing, reaping, mowing, &c. He introduced the use of bread, the hunting of deer and wild asses. Before this time, men lived on the fruits of trees; but Housheng taught them how to prepare the grain which they had sown, and to cook flesh-meat for food. The only cloathing, before his time, was formed of leaves, or of the skins of beasts. The cows, asses, and sheep, he divided into herds and flocks; and instructed the people in the art of milking and of shearing them. Of their hair, and wool, and of the fur of ermine, foxes, weasels, fables, &c. he caused clothes, carpets, and hangings to be formed. All these things did King Housheng in the course of forty years, at the end of which he departed from this world; and his fame and glory will remain until the resurrection. This life is treacherous, vain and deceitful; and no one should expect in it any thing permanent but the praise of virtuous actions: Nothing else remains.

"This world will never bind itself to you in the bonds of true friendship.

"Nor will it ever exhibit to you its real face."

The History of TAHMURAS, Surnamed DEEV BEND,†**(who Reigned forty Years.)*

It is said that King Housheng had a son named *Tabmuras*, wise and prudent, who, when his father had departed from this life, succeeded him in the throne, and assumed the imperial crown.

Having called from the army all the *Mubeds* and wise men, he held a serious debate with them, and thus said, "That I may become worthy of the royal throne and crown, to which I have this day succeeded, it is my intention to cleanse the universe of every thing base and evil, and to purify it. I shall deprive the Deeves, wheresoever they may be, of their noxious power, and shall bring to light every thing that may prove useful and salutary."

He began by causing the wool of sheep and lambs to be skilfully worked into cloth, and fashioned into garments and hangings. He then taught the use of barley and straw, in the feeding of cattle. All the wild creatures of the forests, and mountains, he contrived to take; and such birds as might be useful also he caught and trained, such as the hawk, &c.

This king had a vizier, or minister, a wise and ingenious man, whose name was *Sheherasp†*: he performed, with skill and dexterity, whatsoever he undertook, he was much celebrated, and gave

* طهمورث † دیوبند The conqueror or enchainers of demons. † شهراسپ

lessons of virtue and wisdom to the young king, and improved the manners and customs of the people. Then King Tahmuras subdued the Deeves; arming himself with talismans, he mounted on the back of a Deeve, and three times every day thus rode round the world, using the monster as a horse.

When thirty years of his reign had elapsed, and his life had closed, the same Deeve carried him away; and he vanished from this world. His renown still exists, and all his cares are at an end. Every one, on occasion of his death, exhibited signs of sorrow and of grief; dyeing their garments *blue*, in token of mourning, and uttering doleful lamentations.

This world is faithless, and thus it acts in respect to mankind: it rears up a person with tenderness for a while, and then resigns him to destruction; with equal facility it makes promises and breaks them. It is unkind and flinty hearted.

The History of the Reign of JEMSHEID, which was seven hundred Years.*

They relate that Tahmuras had a son of beautiful person, and excellent understanding, and genius, and universal knowledge, whose

* *شمشید* who is supposed to have reigned about 800 years before Christ.

name was Jemsheid. On the departure of his father from this to the other world, he succeeded to the crown and throne, and governed for seven hundred years.

In this space of time many new and strange things occurred. In the first place, the business of death was suspended during these seven hundred years; sickness and death were equally unknown. The angel *Seroush* descended from the heavenly courts, with a message to Jemsheid, saying, "Why art thou thus silent? Has not the Almighty Ayzad exalted thee, when he said, I have constituted thee my prophet in this world, and have invested thee with the honour of prophecy, the symbols of which are the *fedreh** and *kofly*†; therefore put them on, and cause all thy people to wear the like, as being of thy faith."

When Jemsheid heard this, he thankfully obeyed, and intreated favour from the Lord, who bestowed on him such a glow of heavenly fire, such a ray of celestial light, that once when he was descending from Mount *Alborz* ‡, the people imagined that there were two suns in the world; for such was the blaze of glory surrounding Jemsheid, and such the brightness of the sun at the same time and place, that every person believed there were two suns; and no one

* صدرة A kind of shirt worn by the Persis, or fire-worshippers.

† كستي A belt, or girdle, worn over the *fedreh*.

‡ كوه البرز This mountain has been, from time immemorial, the seat of various fire temples.

knew which was Jemsheid, or which the sun; and they mistook one for the other.

Then Jemsheid introduced the use of several things unknown before; such as the various implements of war. He invented the helmet, the coat of mail, the cuirass, the khaftan*, the armour and caparison for horses, the mace, the javelin, the sword, the spear, the scymetar, and the noose†: all these, in the course of fifty-five years, were brought into use by Jemsheid.

He established magazines in various places; and then he turned his thoughts to improving the materials and fashions of garments. He ordered cotton to be cultivated; and he invented the art of twisting and spinning it on wheels, and making it into threads and webs. The weaving and sewing of cloth into garments, and the washing of them, he also introduced. The manufactory of silks, of fine linen, and embroidered stuffs, is also ascribed to Jemsheid.

He divided also the people into four classes, according to their trades and professions; the names of these classes shall be here written. The first class was that of the *Afournan*‡, whose sole business was the worship of Almighty God: this was the class of *Destours* and *Moubeds* (or priests): and they made themselves a dwelling place in the mountain. The second in rank was the class

* خفتان worne under the coat of mail.

† کمند A rope which the Persians use with great dexterity in catching beasts or entangling an enemy.

‡ ائورنان

of *Artishtaran**, who were warriors, and exercised not any other profession than that of arms. The third class was called *Asteroush*†; these consisted of the husbandmen, whose only business was tilling the ground, sowing seed, and other occupations of agriculture. The fourth class was that called *Abtukshy*‡; in this were comprised all those who exercised the meanest arts, those who sold greens, vegetables, and fruits; shoemakers, carpenters, masons, &c. The classing of all these, in their proper ranks, was one of Jemsheid's institutions.

Another was the art of building houses; he erected palaces, porticoes, and villas. He was the first who formed bricks of clay, and made walls of stone and mortar. He first used hot baths, and invented balconies. He extracted gold and silver from the mines, and dug up the ruby and other precious stones. Aloes, ambergris, musk, rose-water, and all the other perfumes now in use, were first introduced by Jemsheid. After this, for the sake of pomp and splendour, he constructed a magnificent throne, all studded with jewels; and made himself a ring, which, when he wore, all the Deeves and Peries appeared instantly before him, obedient to his commands: on this throne he was borne through the air by the Deeves, and carried wheresoever he wished. And on the day of *Hormuz*, in the month *Ferwardin* §, which they call the first of the:

* ارتبشتاران

† استروش

‡ اهتوخشي The names of these four classes are differently written in various copies of the Shah Nameh.

§ فروردین or *March*.

new year, he instituted the feast of *Nuruz*; this is the *Jesben-i-Jemsheid*, جشن چشید or Festival of Jemsheid.

After many other memorable transactions, two hundred years before the close of this king's reign, his heart became elated with pride and filled with arrogance and vain glory. "Who is there," said he, "in this world, equal to me? all that is beautiful, or "useful, proceeds from me; the human race is indebted to me for "every enjoyment; there is not in this, or in the other world, any "person equal to me."

Now it is related, that when Jemsheid permitted vanity and pride thus to take possession of his heart, the Lord in his anger withdrew from him the celestial light; and having thus forfeited the Almighty's favour and protection, the soldiers, and all the other Persians, began to hold their sovereign in contempt, and at length drove him from the city. Thus, suffering under the just anger of the Lord, King Jemsheid wandered a solitary and miserable wretch, through forests and mountains, for an hundred years, not finding any where a place of rest. How can he, who incurs the divine wrath, expect to continue permanent in his place? Obedience is our duty—what avails it that we should revolt, in pride of heart and arrogance, against our Creator? Let the presumptuous slave consider the fate of Jemsheid. Now we return to our story.

[To be continued.]



روضه سحر خاتمه قوس که موعود و موعود که موعود
 بخانه با و قوس قوس که موعود و موعود که موعود
 قوس قوس قوس قوس قوس قوس قوس قوس قوس قوس
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طرفین کرانی را راه نداده از نوشت و خوان و سوال و جواب
 بالمشافه صفایی دل شود و سرداران فران سیز تابع و فرمان
 بردار باشد

TRANSLATION.

Article the First.

"That friendship between the Khoodadaud Sircar, and the nation of the Khoodadaud Sircar and the French nation, be so firmly established by oath and engagement, as long as the sun and moon shall hold their course, that no interruption in it may ever take place. If (which God forbid!) any difference, in word or deed, should occur among individuals of the class of servants, in any transaction, no offence to enter into the minds of the (contracting) parties, but the affair to be cleared up by correspondence and personal negotiation. The French officers (Sirdars) to be obedient (to the Sircar.)

N. B. *The Arabick word هو at the top of the original letter, is equivalent to "In the name of God!"*

بسم الله الرحمن الرحيم
 بسم الله الرحمن الرحيم
 بسم الله الرحمن الرحيم
 بسم الله الرحمن الرحيم
 بسم الله الرحمن الرحيم

Extracts from the Description of Persia by

RAPHAEL DU MANS.

AMONG the manuscripts preserved in the British Museum (Sloane Collection, No. 2908, II. C.) is a thin folio volume, containing, with other matter, some pages fairly written in Latin, and intitled, "*Rapphaelis du Mans Descriptio Persiæ, communicata Do. Engelberto Kæmpfero, Ispahani, 1684.*" The chief part of this essay Kæmpfer has transferred into his admirable work, the *Amerinitates Exoticae*; in the 237th page of which he celebrates the author, Raphael du Mans, a capuchin, as one of great erudition and probity. The following extracts are given as a specimen of this manuscript. The Editor has added the Persian characters of the proper names, &c.

Status Persiæ quo ad territorii sui limites pro varia temporum diversitate varius sub eodem invariatoque nomine Europæis semper agnitus extitit. Quæ Asiæ pars præcipua politia, scientiis & artibus magis conspicua. Indigenis vocitatur *Iron** & *Azem†*. *Tauron‡* autem ea est pars versus *Tartariam* nunc in dominatione

• ابران

† آزم

‡ تاوران

Yuzbec * quod Turcice interpretatur Centum domini principes, sed isti Tartari minores reclamant, & dicendum *Oxibec* †, “ Ille est dominus.” loquendo de suo rege per antonomasiam.

Longitudo Persiæ a gradu 86 usque ad 120 gradum extenditur, latitudo a gradu 26 usque ad 44 geographis protendita; viatoribus autem a *Polcha* † versus *Bagdad* § *Turcarum* usque ad *Kardabar* ||, versus *Moultan* ¶ Indorum & a sinu *maris Persici* usque ad littora *maris Kaspii*, per qua loca dua dimetientes ad rectos angulos protracta, facilem territorii Persici iconographiam possunt subministrare.

Imperium Persicum variis provinciis distinguitur, aliis majoribus, aliis minoribus; unicuique gubernator unus vocabulo *Kan* ** et regis dono immediata proponitur hacce distinctione quod majorum provinciarum gubernatores *Beiklerbequi* †† (dominus dominorum lingua nostra) hisce subsunt minores gubernatores, hisce adhuc minores qui vocantur *Sulton* †† nomen degeneratum ab illa antiqua nuncupatione honoraria qua reges magni hocce vocabulo *Sulton* (princeps, rex, &c.) insigniebantur. Hisce omnibus gubernatoribus *Kan Sultan* et supradictis loco et honore præstant *Vaaly* §§; et in Persia sunt tres duntaxat, *Vaaly Gurgeston* |||, *Vaaly Arabeston* ¶¶, *Vaaly Loureston* ***. Isti *Vaaly* prognati sunt ab antiquis regibus et principibus qui antiquitus hisce regnis et terris absolute dominabantur; nunc autem, cum in subditione Persarum et servitute ceci-

• بوزيک	قندهار	†† بيکليک	والي غرجستان
† اوزيک	¶ ملتان	‡‡ سلطان	¶¶ والي عربستان
‡ پولشاه	** خان	§§ والي	*** والي لرستان
§ بغداد			

derint, nec populi Persis immediate obedire dignentur: ideo rex Persarum cogitur unum ex illa antiqua prosapia regia in gubernatorem nomine *Vaaly* proponere & constituere, sed quasi invito hisce temporibus. In provinciam *Laureston* misso uno magnate Persiano ut dominaretur, et ut Kan gubernaret, indignati populi hunc nec non ejus mulierem & filios spoliaverunt, & nudos usque ad camisiam, vita donata, in risum abire coegerunt. Significatio *Vaaly* in nostra lingua satis congrua *Regulo* convenit, quo nomine superbia regum Indię in despectum Persię aliquando utitur aliquandoque villiore nuncupatione.

Libri regii (similiter) in Bibliotheca, quam *Kitab Khone** vocatur, promiscui in arcis non autem suo ordine dispositi stantes, in asseribus, et curiosi & scientifici uti apud nos, illico ex materia sua desiderata tamen & desiderium suum sciendi expleant, impressione librorum quibus et scientia & authoris nomen illustrantur carent. Sola scriptura utuntur adeoque in transcriptione crebra crebri errores inveniuntur addendo aut subtrahendo pro uniuscujusque bene placito appellis publico judicio preposita tabula & pictura. Libri Maurorum miram metamorphosin patiuntur. Superstes enim author unius libri satis bene recepti, & multoties transcripti, post aliquot annos relegens opera sua vix agnoscit, & ut spuria inclamat; apud nos autem impressio integra integrum authoris genium posteritati consecrat & reservat. Libri venales appetantur venustate scripturę & numero versuum quod nos linearum quinquaginta literas seu characteres efficiunt unum versum, tot versus in pagina tot

کتابخانه
A A 2

paginae in toto libro quibus innititur & addicitur pretium. Aliqua scriptura est § *Abassi* * pretio media tres, infima 1 † *Abassi*: sit pagina-
narum numerus & versuum numeratio monstruosa, exurgens
librum duorum aut trium *Tomanorum* † pretio determinat qui apud
nos forsitan *florino* uno vendaretur. Librorum margines pulchrè
fatis lineis aureis ceruleo colore azur-violaceo ornant, liminaque
libri et capitulorum initia picturis aureis decorant, quos satis magno
estimationi veniunt, sit tantum numerus versuum & qualitas scripturae.
Triplex hic in usu scripturae genus *Nestalik* †, *Neshk* §, *Divanni* ||
nestalik propriè Persarum, *Neshk* Arabum & *divanni*, id est palatii
forensis.

In hacce parte *Chiras* ¶, adhuc in ruinis stat palatium quod nos
Europæi Dario attribuimus; hoc vocatur *Tchebelmonar* ** quadra-
ginta columnæ. Constructor hujus, uti ferunt loci annales, fuit rex
Ardesbir ††, nos dicimus Assuerus, quia ubi antiquitus littera *ch*
scribebatur, nos *s* scribimus, unde pro *chuckon* civitate illius, in
scripturis sacris *Susan* reponitur. Aedificium istud videtur fuisse in
templum & sepulturam hujusce nationis, adhuc plura monumenta
picturae sculpturae hocce testantur, temporum injuriæ & Maurorum
superstitio in imaginibus delendis corrui pene totum hocce aedificium.
Nostris Europæis libros relationum cum admiratione legentibus
& quasi adorantibus pulcrius & majore admiratione dignum apparet
quam actuali inspectori. Exesos enim lapides in formosas deorum,
heroum, animalium, arborum, &c., imagines arti inimitabiles mo-
dernæ invenimus nostra, utpote nimis vulgaria adspicientes extranea
in medium quasi naturæ miracula extollimus.

اردشیر †† چهل منار ** شیراز دیوانی † نسخ § نستالیک † تومان † عباسی *

Poem in the Toorki Dialect.

THE following poem is extracted from a Persian Manuscript, entitled the *تاریخ بدیعہ*, which contains an account of the *Timour* family from the earliest records. These verses are the composition of *Abdalaniz Khan*, who reigned over *Samarcand*, *Bekbara*, and the neighbouring countries; and died in the year of the *Hegira* 957, of the *Christian* era 1550.

غزل ترکی

خوب ایزدی منکا بولسا ایدی یار مصاحب

یا بولسا ایزدی انکا اغیار مصاحب

خوش هوو گیشیکا بولسا اکریار مصاحب

گر بولسا ایلنک بلا اغیار مصاحب

بتدل باشیغه کیلباش ایدی موچه بلالار

گر بولسا ایزدی کلا ایل خار مصاحب

يارب في بلا دور بوكه هجران الهسدين
 بارمان غم واندوه ايلا اي يار مصاحب
 كويوتك ايتي ديك يار و وفا دار تا يلباس
 كوردم من دلسوخته بسيار مصاحب

بويتلبه كونكول پولا عزيزي ني قيلورسين
 كر بولسا اول شوخ دل آزار مصاحب

Extracts from the Journal of an anonymous Traveller in the Vicinity of Smyrna, preserved in the British Museum. Harl. MSS. No. 7021.

TUESDAY Jan. 14, 1667. His worship the English Consul, and most of the Nation, and the Dutch Padre accompanying me to the foot of Nymphe Hill, and there taking leave of me, I passed that evening to the said Nymphe (Nift, the Turks call it) a Janizary and two servants with me, and lodged at the known house hospitable to Franks.

Jan. 15. We passed through *Durghbutlu* and lodged that night at *Abmedlu*, in the same room where Consul Baker lodged when he went to *Satalia*.

Jan. 16. We passed *Sardis*, and reached that day to *Philadelphia*, of which cities in another place.

Jan. 17. After we were gone a few miles from *Philadelphia*, we joined, in company with four men of *Boulatan*, our intended *Konack*, who came out of *Philadelphia* a little after us. As we ascended the hill *كاشي دليغي Kanguy Deligby*, we met just our number of thieves, if any evidence of such without actual robbing, young fellows, well horsed and armed with guns and short lances, coming upon us after a ranting fashion, one of them playing up and down with his horse, like the spaniel that run by him, not one *Sicebanel* with them. The weather misty, we see them not till they were near us, but, without the delay of calling to one another, were in readiness for them, which they seeing, gave us a rusty *سلام Salam*, and no more we heard of them. One of the company we had joined with, afraid of them, and not knowing, as he afterwards told us, how well he might trust us, had got his money out of his bosom, and, as closely as he could, concealed it on the ground, which made us well merry with him. We reposed that night at the said *بولاطان Boulatan*, I think at his father's house, who made us very welcome; the village is seated on the descent of a very high hill, well stored with pears and pomegranates, too cold for figs, although an hundred miles to the south-east of *Smyrna*. A great part of this day we rode over hills thick set with pines, beautified with their pure white winter vests: with the like seasonable covering we found the village thick strewed.

I was a Christian, and universal, and with all cheerful testimonies of good will, they received me; their whole nation, not above forty, being present, (and sitting down

Jan. 18. From which, after two or three hours descent, we come next into a goodly plain, watered with the famous river Mœander (which many falsely place by Ephesus instead of Cayster), called by the Turks to this day *مندرز Mendrez*, a fair stream, and greater at this distance from the sea than the Cayster is where it emptieth itself into it: a ruinous bridge helped us over it; and turning a little out of the way, to a market called *قازوقلو بازاري Kazoukly Bazary*, the servants having bought what was necessary, we hasten, on a smooth way, towards *دنگيزلو Dongizly*. The prince of volatiles seemeth to have fixed his winter station on the rising of the southern bounds of this plain; so many and so great as seldom seen, shewing themselves thence, the attractive to our senses not perceptible. After many a long look from the snowy tops of several hills, at length we discover, and a little before night we enter, the now-named city. 'Tis wonderful; pleasantly seated on a rising ground, amidst high hills, at healthful distance; excellently watered with several lovely streams: whence it holds its name in the Turkish language. There remains some ruins of the walls, and ancient stone buildings, one of which, the *بزرستان Bezeftan* of the Turks, with an iron gate. In the Turks burying-place are many excellent marble stones; the spoils, no doubt, of ancient magnificencies.

Jan. 19. Sunday (which day we here rested.) In the evening I went with the Janizary to the apartment of the Greeks, who were wary of us at first, fearing perhaps some *Axania*: when they were told I was a Christian, an universal joy sprang in their countenances, and with all cheerful testimonies of good will, they received me; their whole nation, not above forty, being present, (and sitting down

to supper, as it happened on a wedding day). The Pappas, upon my inquiry, affirmed, none contradicting him, that Hierapolis of these parts is now known by the name of **فاموك** *Famouk*, Colosse called **هنوز** *Henoz*, and that the city they inhabit without doubt is *Laodicea*. He knows of no place near it by the name of *Lantick*, (which some have affirmed, and if true not without cause, pleaded against *Dengbizly*.) The Meander is not far from it, and perhaps one of the small streams near it may be the *Lycaus*, upon which ancient geography placeth *Laodicea*. Hereof I would have endeavoured more diligent scrutiny had I had time, which was denied me by a desirable accident, *Hagies* for *Meeta*, and merchants with their servants, in all about fifteen or sixteen, travelling to *Sattalia*, with whom we set forward about three o'clock on Monday morning. *Dengbizly*, the Pappas saith, is now the Metropolitan of *Smyma*.

Jan. 20. We travelled over the high mountain **قازوقلوبلي** *Kazoubkly bel*, knee-deep in snow, to the village **قرا اگاتچ** *Karaagatch*, in a fair plain.

Jan. 21. Near the village **اغلان** *Agalan*, there are seen, in the Turks burying-place, several marble stones, which may shew there hath been some town of good note of old thereabouts. We lodged this night at **بك كوي** *Beigh Ghu*. This day's journey, and the next before, are counted to lie through the haunts of rogues: the villages all hereabouts have no fame of honesty.

* The orthography of the manuscript is here exactly observed.

Jan. 22. We passed by a village named *حسنی پاشا کوی* *Hasan Pasha Chuy*, and lodged at the small village *دره کوی* *Dereh Chuy*. From *Boulatan* to this *Dere Chuy* we found almost all the way covered with snow, and the very rivers in some places so hard frozen that the ice bore our *sicebanes* over them.

Jan. 23. Near this *Dere Chuy*, forward (towards *اسطونوز* *Isteno*), and from thence for several miles towards *Sattalia*, are planted many most delicious gardens, well watered with pleasant fountains; *اسطونوز بیلاسی* *Isteno yaila* they call them, abounding with all sorts of fruits, especially walnuts, and (which are not found near *Smyrna*) small nuts. Some ruins of marble are seen in this town. A story passes how a certain Frank, reading an inscription found on a stone on the rocky mountain on which part of the town stands, acquainted a Pasha that there was a bezeistan within the mountain; that the Pasha found it, and vast riches in it, and having taken away what he pleased, made up the passage so cunningly, that the entrance cannot since be found. We staid this night at *یکجه خان* *Yengigeb Hane*, a fair and very old building between the hills: no Turkish building, the Turks themselves acknowledge. Near it, they say, are several ruins of other fair buildings, among which of some towers upon the hills, in narrow passages, two or three of which we saw in our descent to the *Hane*.

Friday, Jan. 24. About one or two o'clock in the morning we mount to finish our journey to *Sattalia*. Not far from the *Hane* we pass a very strong wall, crossing the way from hill to hill; the Turks say the partition between *Isteno* and *Sattalia*, when under

different princes. Nearer to *Sattalia*, by the highway side, remain many large magnificent tombs, and perhaps other monuments of stone, several of them, they say, with inscriptions upon them; which passing in the night, we wanting light to read, were deprived of the light, if haply they afforded any, touching the story of their erection. A little before sun-rise we enter *Sattalia*; the Turks not so corrupting the name as forming it to their manner of pronunciation, call it *ادليا* *Addalya*.

The city is seated on the desert of the plain, towards the sea, environed with a very strong wall, about two miles in compass, the suburbs built chiefly on the north side, much what as great as the city, the wall is built thick, with fortresses kept in good plight: a castle there is on it, part strong, part threatening ruins. The city is divided by strong walls into three apartments, the possessions, as report passes, of three brethren, sons of a certain king of the place in ancient time; and hath three gates, one towards the land, two towards the sea. Over several of the gates, whether of the city or of its apartments, there is yet seen some coat-armour of Christians. One of the gates near the sea, not of the city, but of some outbuildings on the scale, presenteth on each side a statue of stone in manner not much unlike those at the gate of Southampton, but much less; the right hand statue bearing on his right hand, in fair letters insculped, *لِلّٰه* *lillahi* (*Deo.*) When I find any images remaining among the Turks, I think it not idle to note them, especially with any sign on them that they are accepted, because known to be generally abhorred by them more than fire or plague. A report passes current among the Franks, that St. Helena built one or two churches here at

her return from Jerusalem. I could not learn of the Greeks any certainty of the tradition; whoever built them for Christians they are now subjugated to Mahometism, and no Christian suffered to enter them: the one still a fair structure, the other much ruined.

A Metropolitan of the Greeks hath here his seat; and their nation, in number about three hundred, have four churches open for their devotion. The native fruits of the place are oranges and lemons, of which most large plantations abroad and at home, scarce a yard but trees growing in it laden at this time with most pleasant fruit. I bought, for less than a *temin*, (about a groat English,) fifty of the one, and fifty of the other, the fairest I have seen. The city is built, a great part of it, on a rock, and the ground about it, especially on the west and north, very stony; the mountains also seeming not removed above two or three hours journey. The heat in summer thought so intolerable, that for three or four months most of the better sort of the inhabitants depart to the above-mentioned *yeila*, and recreate themselves among the cool shades and fountains; during which time a numerous guard is kept in the several fortresses, on the wall, for the security of the city.

[To be continued.]

Persian Sonnet by SAIEB.

Written on occasion of a great slaughter of the Christians during the reign of Shahpour, or Sapores, King of Persia, about the year 240 of the Christian era; preserved in the *Chronicle of Tabari*, an historian of the ninth century.—From the edition of Sir William Ouseley.

مرا ناله از پرده دل برآید
 بنازی که لیلی ز محمل برآید
 خوشا کعبه دل که در آستانش
 بیک آه صد کار مشکل برآید
 درین باغ چون سرو آزاد کانرا
 بجای ثمر عقده دل برآید
 ز آگاهی خویش در زیر تیغ
 خوشا حال صیدی که غافل برآید
 بر آن خال شد دلبری ختم صایب
 ز صد بنده یک بنده قایل برآید

Ancient Arabick Verses,

Written on occasion of a great slaughter of the Arabians during the reign of Shapour, or Sapoors, King of Persia, about the year 250 of the Christian æra; preserved in the تاريخ طبري or Chronicle of Tabari, an historian of the ninth century—From two copies in the possession of Sir WILLIAM OUSELEY.

الم تر للحصر اذا هله
يتعبي و هل خاله من نعم
اقام به شاهبور الجنود
بحو لين يضرب فيه القدم
لبا ذاده ربه قوة
و مثل مجاوره لم يقم
فلما راي ربه فعله
اتاه ظروفًا † فلم ينتقم
وكان دعا ‡ قومه دعوة
هلموا الي امركم قدصرم
فموتوا كراما باسيا فكم
اري § الهوت لحشبه من حشم ||

حشم Or اي Or دعي ‡ Or طريقا † In one MS. فما * In one MS.

Miscellaneous Plates.

Turkish Verses by the Poet OUFER.

Fig. I. The first figure represented in the present plate is taken from a cameo of the same size, brought from India, and painted in red. It is a cornelian; the figures being coloured on a red ground, it has been set in the lid of a glass box.

اوفر

Fig. III. From a greyish stone of the same size set in a silver ring, in Mr. Guise's Collection.

صبر ایله دلا درد کی جانانه دیورمه

Fig. III. From a greyish stone of the same size set in a silver ring, in Mr. Guise's Collection.

جان ایچره نهان ایله ولی جانانه دیورمه

زنهار صقین می پرینه قانک ایچر لر

Fig. IV. A silver ring and brought from Sumatra by Mr. Guise: the head is relieved in red, on a whitish ground.

کیفیتیک اول کوزلری مستقانه دیورمه

Anonymous.

Fig. V. Arabic inscription, the workman impression of which was communicated to the Editor by General Vallancey; it contains the following verse:

اقتاب شرق جمالکدر

ماه تو طلعت هلالکدر

عامله ایله پین تجلی خاص

بوکون اول حسن باکیالکدر

نظرایت خاکپایه دوشد

دل اوقتاده پاییا لکدر

Miscellaneous Plate.

Fig. I. The first figure represented in the annexed plate is taken from a cameo of the same size, brought from India by Samuel Guise, Esq. It is a cornelian; the figures flesh-coloured on a red ground; it has been set in the lid of a brass box.

Fig. II. From a greyish stone of the same size set in a silver ring, in Mr. Guise's Collection.

Fig. III. Arabian coin (copper) with a Cufick inscription, also belonging to Mr. Guise.

Fig. IV. From a cornelian cameo of the same size, set in a silver ring and brought from Surat by Mr. Guise: the head is relieved in red, on a whitish ground.

Fig. V. Arabick inscription on a seal, the waxen impression of which was communicated, to the Editor by General Vallancey; it contains the following name:

الواثق بالله مكي

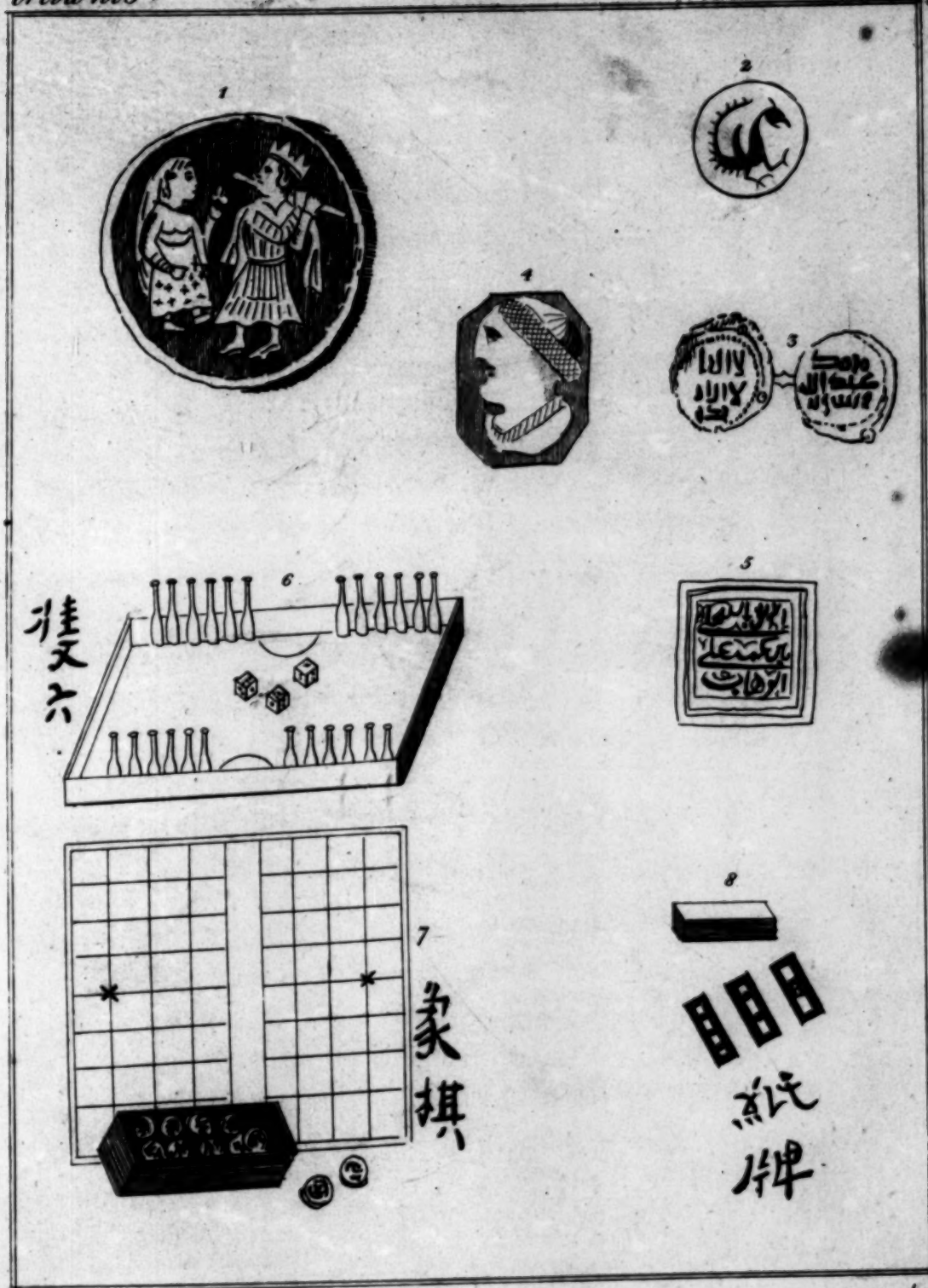
بن عبد علي

الوهاب

Al Watbek billab of Mecca,

the son of Abd Aly

Alwehaub.



MISCELLANEOUS PLATE



This seal is said to have been found in the maw of a cod taken on the coast of Donnegal in Ireland.

Fig. VI. This figure, with No. VII. and VIII. is taken from a very curious book of Chinese pictures, representing the dresses, arms, domestick utensils; also many birds, beasts, flowers, &c. of China. The Editor is indebted to the learned Dr. Hager for an explanation of the characters. In this figure (No. VI.) twelve of the men or pieces are painted yellow, the other twelve blackish, called by the Chinese *Siang-ki*.

No. VII. A kind of draughts or chess-board, with a box to hold the men, some of which have characters on them in black, the others in red; called in Chinese *Tsboang-lo*.

No. VIII. Chinese cards, *Tshi-pai*.

Queries, Answers, and Notices.

A Correspondent has referred to a hint in the learned Pinkerton's Essay on Medals, Vol. I. p. 291, which may prove useful to those engaged in the study of Persepolitan antiquities: "The oldest inscriptions at Persepolis," says this most ingenious writer, "are in the characters called *Helsing Runes* by Scandinavian Antiquaries." These *Runes* are explained in a *Dissertatio de Runis*, among other Tracts on Swedish Antiquities, in the King's Library, Buckingham-House.

The Cufick inscription on a silver coin given in Vol. I. (miscell. plate, p. 383, fig. 1,) is explained in a letter from the learned Tychsen of Rostock. It is found to bear the date 296 of the Hegira (A. D. 908), and to have been coined at Samarcand, *سمرقند سنة* by *Abmed ben Ismael*, second prince of the Samanian Dynasty. (*Vide* Tychsen's Introd. in *Rem Numariam Muham.* p. 81, coll. p. 56 & 72.)

In the same plate (fig. II.) is given the inscription on a brass seal, which Mr. Tychsen reads thus :

موكل امر الله الرحيم السلطان عيسى البجلي

“*Præfatus imperio Dei misericordis Sultan Isa Albabali.*”

TO THE EDITOR OF THE ORIENTAL COLLECTIONS.

SIR,

It appears that Monsieur Anquetil du Perron; the ingenious translator of the *Zendavesta*, had collected materials for a Dictionary and Grammar of the *Peblavi* and *Zend* languages. Among other passages from his celebrated work, it will be sufficient to notice that which occurs in the Preface to his *Vocabulaires des Anciennes Langues de la Perse*, Tom. II. p. 423: “Mon dessein est de former un Dictionnaire de tous les mots *Zends* et *Peblvis* qui sont dans les livres anciens et modernes des *Parfes*,” &c. &c.—Could not some of your Foreign Correspondents ascertain whether the materials collected for this work still exist? and, if so, whether they might not be brought to light?

Your's, &c. B.

A Fount of PERSIAN TYPES, in imitation of the *Talk* character, generally used in manuscripts, has been lately cast by Mr. VINCENT FIGGINS, for the use of the ORIENTAL PRESS.

The following specimen of this new Type, is taken from a passage in the *Tarikh Tabari*, which the Reader will find printed in the *Niskhi* character, p. 156:

محمد بن جریر گوید کہ مرگ قباد چگونہ بود و گوید کہ اورا عرب
بکشت و سبب کشتن قباد آن بود کہ دی زہد گرفت و خون
نریختی و کس را نکشتی و با کس حرب نکردی و مزدک اورا برین
راہ داشت پس ہیبت او از دل ملوک بشد و کس اورا ہیبت
نداشت چون از حرب او ایمن شدند ہمہ ملکان در پادشاهی

The Rev Mr. HINDLEY, of Manchester, author of the *Persian Lyrics, or Imitations of Hafiz*, lately published, is preparing for the Press a splendid and interesting Work on the Hindoo Mythology, which will be illustrated with a variety of Engravings from original manuscripts.

The celebrated German Professor Wahl is engaged in preparing for publication the Second Volume of his learned Work on the Ancient and Modern Geography of Asia.

The ancient Medals or Coins of the Saffanides, preserved in the museum of the late Dr. Hunter, although they have long attracted the notice of antiquaries, remain hitherto undescribed, the characters which compose their legends not having been deciphered. Sir WILLIAM OUSELEY, who lately obtained permission to make drawings of those medals, has succeeded in deciphering the greater number of them. The legends are in the *Pehlvi* language and character, which became obsolete in Persia about the seventh century. The drawings of those medals are now in the engraver's hands, and Sir W. Ouseley's explanation of them will be ready for publication in a few weeks.

A Society, consisting of above fifty Gentlemen, (of whom some are members of the Asiatick Society of Calcutta, and many of distinguished rank in the literary world,) having resolved, for the promotion of Eastern Literature, to print occasionally their Miscellaneous Papers, the First Volume of those, intituled "*Transactions of the Oriental Society*," is now prepared for the press, and will be published early in the next year.



